

MOTION PICTURE HERALD

**INDUSTRY ESCAPES
TICKET TAX BOOST
"FOR THE PRESENT"**

**CIVILIAN DEFENSE
PLEDGES NO THEATRE
CLOSING ORDER**

**BENJAMIN AND KRIM
TAKE CONTROL OF UA**



REVIEWS (In Product Digest): ROYAL WEDDING, THE GROOM WORE SPARS, THREE GUYS NAMED MIKE, LUCKY NICK CARR, RHYTHM BOB, CRY RANGER, ROUGH RIDERS OF DURANGO, MY BROTHER THE OUTLAW, SPOILERS OF THE PLAINS

Entered as second class matter January 11, 1937, at the Post Office at New York City, U. S. A., under the act of March 3, 1907. Published weekly by Quilley Publishing Co., Inc., at 1110 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: \$5.00 a year in the American, \$8.00 a year Foreign. Single copy, 15 cents. All contents copyright 1951 by Quilley Publishing Company.

FEBRUARY 10, 1951

THE VOICE OF THE FANS!

**Your patrons
Have again
Voted M-G-M
Tops in
Photoplay
Annual Awards!**





M-G-M AGAIN THIS YEAR WINS 2 OUT OF 3 TOP HONORS!



Gold Medal

"BATTLEGROUND"

MOST POPULAR PICTURE OF THE YEAR

For two years in a row and for the third time in six years M-G-M wins Most Popular Picture Award.



Gold Medal

BETTY HUTTON

in M-G-M's

"ANNIE GET YOUR GUN"

YEAR'S MOST POPULAR FEMALE PERFORMANCE

ALSO M-G-M HAS 4 OUT OF 10 MOST POPULAR PICTURES!

(Next Company 2 and the next companies 1 each)

In addition to "Battleground" below are the 3 other winners!



Citation

"ANNIE GET YOUR GUN"



Citation

"ADAM'S RIB"



Citation

"FATHER OF THE BRIDE"



Citation

SPENCER TRACY

One of 5 Top Roles of Year for Actors



AWARD FORECAST FOR '51!

"GO FOR BROKE"—"Battleground's" producer produced it. "Battleground's" writer wrote and directed it. First Preview is sensational!

"FATHER'S LITTLE DIVIDEND"—The picture that tops "Father of the Bride"! And the Preview in California proved it!



THE ENFOR

UNITED STATES PICTURES PRODUCTION

STORM WAVE

OPERATION

WEST POWER

BREAK

NATIONWIDE POWER



BROTHERHOOD FOR PEACE AND FREEDOM. Believe It! Live It! Support It! BROTHERHOOD WEEK.

KCER

ON-PRODUCED BY MILTON SPERLING

RNING

PACIFIC

ANT STORY

AKTHROUGH

DALLAS

NEXT!

COLOR BY TECHNICOLOR

SUGARFOOT!

COLOR BY TECHNICOLOR

LINE!

WARNERS

WARNERS

WARNERS

on the way
CAPTAIN HORATIO HORNBLOWER
COLOR BY TECHNICOLOR
STREETCAR NAMED DESIRE
ELIA KAZAN PRODUCTION
PRODUCED BY CHARLES K. FELDMAN

1st date:

VARIETY reports "Sock gross" for N.Y. Capitol pre-release that is bringing "Best Business since the holidays" in year's worst weather!

flash!

Every new engagement continues its powerful opening pace as general release gets under way! !/



***And add these
Banner Year Hits!***

THE MUDLARK

Irene Dunne

BIRD OF PARADISE

TECHNICOLOR

Louis Jourdan, Debra Paget
Jeff Chandler

I CAN GET IT

FOR YOU WHOLESALERS

Susan Hayward,
Dan Dailey, George Sanders

FOLLOW THE SUN

Glenn Ford, Anne Baxter

HALF ANGEL

TECHNICOLOR

Loretta Young, Joseph Cotten

RAWHIDE

Tyrone Power
Susan Hayward

ON THE RIVIERA

TECHNICOLOR

Danny Kaye, Gene Tierney,
Corinne Calvet

From an editorial
by Mo Wax in

Film
BULLETIN

“20th CENTURY-FOX won 1950’s production honors hands down—and the distribution branch performed a magnificent job in exploiting the great product it had to sell. The program was versatile and wonderful. There were times during the past year when exhibitors felt that 20th Century-Fox, almost single-handed, was sustaining the industry. The new season is off to a blazing start with the top war film of the past decade, **“HALLS OF MONTEZUMA”**. On the agenda to follow are such worthy subjects as **“CALL ME MISTER”** (Betty Grable-Dan Dailey), from the smash Broadway musical; **“THE THIRTEENTH LETTER”** (Linda Darnell-Charles Boyer), **“I’D CLIMB THE HIGHEST MOUNTAIN”** (Susan Hayward-William Lundigan), **“THE FROG MEN”** (Richard Widmark-Dana Andrews), **“NO HIGHWAY”** (James Stewart-Marlene Dietrich), **“WILL YOU LOVE ME IN DECEMBER”** (Monty Woolley). The list also includes what promises to be one of the screen’s greatest spectacles, **“DAVID AND BATHSHEBA”** (Gregory Peck-Susan Hayward).

The above is enough to suggest that 1951 will be another banner year for 20th Century-Fox.”

There's No Business Like **20** Business!
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 182, No. 6

February 10, 1951



Good News from Washington

THE news this week from Washington concerning the motion picture industry was principally good news—at least the news was not bad. The Secretary of the Treasury told Congress that the 20 per cent tax on admissions is high enough and no increase is asked, at least for now. Later in the year the Administration plans to seek taxes raising 6.5 billion dollars in addition to the 10.0 billion dollars in the current request. How admissions would fare then cannot be predicted.

Encouraging also was the official statement from the Civilian Defense Administration that motion picture theatres may stay open during periods of emergency. Previously there had been a rumor that some officials were going to propose a general closing of theatres and other places where throngs congregate to go into effect when there was a remote threat of enemy attack.

The Civilian Defense Administration also stressed the contributions theatres can make in the local defense effort. It was pointed out that theatres could be used during off hours to instruct volunteer workers and for other purposes.

It is certain that exhibitors everywhere will take an active part in local civilian defense work and that their theatres will be available for any service for the community.

■ ■ ■

When Winter Comes

EVEN though this is the season of winter and, except in the south, drive-in theatres are closed, it is appropriate to consider the relationship of the drive-in to regular theatres. Before long spring will be here again.

By now drive-in operations should be accepted as an integral part of the industry. They have had their growing pains, their mushroom growth and now there can be no doubt that they will remain as a vital part of the exhibition plant. Even under such adverse conditions as gasoline rationing—which Washington observers tell us seems remote at this time—drive-in theatres will survive.

In the *Better Theatres* section of the *Herald* of February 3, 1951, Mr. Wilfred P. Smith, owner of the Garden Auditorium at Ledgewood, New Jersey, makes a strong plea for unity:

"Drive-in operation is a part of the unity picture. Between it and the rest of the business there must be a meeting of minds, mutual understanding. The bugaboos of intra-industry competition should be got rid of. The best way is for all elements to lay their cards on the table and stop hiding behind hedges, frightened at I-know-not-what."

Mr. Smith pointed out that drive-ins have grown not only in number but in character. The great majority put proper emphasis on service, wholesomeness, courtesy and safety. A particular appeal is made by most of them for "all-round family patronage."

It may well be that drive-in theatres will be able to serve not only their own interests but the welfare of all theatre operations by rekindling enthusiasm for films on the part of youngsters, the foundation of all the audiences of tomorrow.

The Drive of Drives

THE industry's record in support of charitable causes always has been excellent. Showmen have believed in supporting with all resources available local and national fund-raising campaigns both because they know the value of the work and also because they realize their patrons expect it of them.

This week it was a shock to learn that the basic drive of all, that of the American Red Cross, has in recent years failed to receive all the support it deserves. For example since 1947 the Red Cross has failed to reach its quota in Metropolitan New York and in some other areas.

The urgencies of the moment, with war on in Korea and the shadow of the Red atomic sword over the whole world, necessitate a substantially increased Red Cross Drive quota. The Red Cross has been—and must continue to be—one of the proudest accomplishments of the American people. It is of, by and for all the people. Its work is too humane to fall under the financial sponsorship of any governmental agency.

The Red Cross Drive this year is in March. Each member of the industry has a personal stake in making sure that the Red Cross quota is reached in every hamlet, town or city where he works or lives. Let there be posters and trailers, and collections and, if necessary, even doorbell ringing!

■ ■ ■

British Showmanship Guide

EXHIBITORS in the United Kingdom are now making effective use of a brochure prepared for the "Let's Go to the Pictures" drive. Some statements in the foreword of the booklet are especially interesting.

"Statistics show that twenty per cent of the adult population see films only occasionally, for although great numbers of potential picture-goers live within easy reach of the cinema, they never have been encouraged to form the habit of regular cinema-going.

"Do your own survey and you will realize, as others have, that, as yet, we still appeal only to a small habitual audience—a much too small habitual audience!

"To attract the cinema deserter, the new absentee, is another thing. Great sections of our old movie public have been allowed to become apathetic to the cinema. To bring them back, it is we who must be 'ALIVE'."

It would be a good idea if some exhibitors in the United States would make their own audience surveys to determine how many patrons are regular customers and how many are drawn from that large group who attend at irregular intervals.

■ ■ ■

Q Another strong voice from the ranks of leading exhibitors, that of Mr. Samuel Rosen, secretary and treasurer of Fabian Theatres, has been raised on behalf of industry research. Mr. Rosen has recommended that there be established a permanent institute for technological research. Recently Mr. Elmer Rhoden, president of Fox Midwest Theatres, has been advocating a research institute to be financed by contributions totaling \$2,000,000. The program would continue with revenues from special films produced by the organization.

Letters to the Herald

Time and Trouble

TO THE EDITOR:

Isn't there something that can be done about the motion picture reviews that appear each week in *Time* Magazine?

I don't remember this guy ever reviewing a picture about which he didn't have something disparaging to say. I wonder just what kind of so-called sophisticate he thinks himself to be. . . . The only thing I do know is that whoever does try to write the reviews is costing us a lot of money at our box office.

For some reason, *Time* is very widely read in this college town. I suppose the people here feel that it stamps them as being intellectual. . . . I imagine there are other places where a few people read it, too.

If we had to make a living with the product that *Time* says is outstanding, then I am sure our theatres wouldn't be open much longer.

Last week, they gave "Halls of Montezuma" quite a panning. This week they try to keep people from seeing "Operation Pacific." . . . I can guarantee one thing: there will be a whole lot of people miss these two shows—and they would have enjoyed them if they had come to see them—but they won't after being educated by *Time*. . . .

I think Hollywood is giving us the finest product in history, but it sure hurts to see the best pictures, both from an entertainment and box office standpoint, practically ruined even before we have a chance to sign a contract.—DON KELSEY, Manager, Lyric Theatre, Blacksburg, Va.

Compliments to U

TO THE EDITOR:

My compliments to Universal-International for introducing shorter titles for marquee advertising purposes, which now allows us to get the leading stars' names up there, too. They also are to be commended for the large number of Technicolor hits that have come out of their efforts to give the exhibitor the most for his patrons' money.—Pittsfield, Mass., Exhibitor.

More Comedies

TO THE EDITOR:

We need more good comedies, similar to "Francis," "Cheaper by the Dozen" and "Louisa." Producers should give more thought in selection of titles and to the scenes used in trailers.—GUY B. AMIS, Princess Theatre, Lexington, Tenn.

Polls Praised

TO THE EDITOR:

I'm glad to see these polls [a reference to the *HERALD'S* Stars of Tomorrow annual ballot] come up whereby an excellent performer can receive due credit. As the exhibitor we cast the vote which is actually made by our patrons and their comments.

May the winners be recognized by the studios in a like manner and their future parts merit the wishes of the exhibitor and patron.—MARTIN SKINNER, City Manager, Fox Theatres, Sheridan, Wyo.

Pat on the Back

TO THE EDITOR:

Hollywood certainly deserves a pat on the back for the job done during the past six months.

Lower film rentals, selective deals and no preferred playing time will do the rest of the job in getting us back on our feet.—RALPH RASPA, State Theatre, Rivestown, W. Va.

Title Vital

TO THE EDITOR:

Titles of motion pictures are one of the most important things to remember, especially in selling. I think producers do not stress this enough. Example: "Ticket to Tomahawk," a bad title, but when some theatre managers changed it to "Sheriff's Daughter" results were obtained.—J. HEGGIE, Famous Players Canadian Corp., Toronto, Canada.

Depends on the Film

TO THE EDITOR:

It all depends on the picture a star is in. They will draw in one and flop in another. As a sample, Abbott and Costello delivered very well in "Africa Speaks," and died in "Meet the Killer."

Bing Crosby ordinarily is a good draw, but died in "A Connecticut Yankee in King Arthur's Court" and "Top o' the Morning."—Chicago, Ill., Exhibitor.

TV Headache

TO THE EDITOR:

This is a District of Columbia neighborhood theatre and concerned with the heavy inroads television is making.—Washington D. C. Exhibitor.

Deport Imports

TO THE EDITOR:

Please, why with all these fine American girls does Hollywood import such extremely poor stars from Europe? They can't be understood on the screen and their acting doesn't help my new 500-seat theatre. I have had people walk out on such performances.

For instance, in "Thieves' Highway" and "Sword in the Desert."—WILLIAM H. BLAIR, Del Rio Theatre, Cloversdale, Calif.

Dark Pictures

TO THE EDITOR:

There are too many dark pictures and murders. Pictures are priced too high for what we get out of them.

Let's have a two-hour program with the news, cartoon and trailer.—N. C. PHILIP, Glentworth Community Cooperative Hall Ass'n., Ltd., Glentworth, Saskatchewan, Canada.

Antidote

TO THE EDITOR:

Television has hurt some, but I believe easy credit has the public money tied up in automobiles, television sets, etc. They haven't much left for amusement.

Antidote: Better motion pictures.—Catskill, N. Y. Exhibitor.

Park Those Gats

TO THE EDITOR:

There should be less murder and shooting in pictures. Also, producers should get together so that they do not release so many identical pictures at the same time.—Ritz Theatre, Clarksburg, W. Va.

Plots Preferred

TO THE EDITOR:

We need more pictures with good plots like "The Asphalt Jungle," "Winchester '73," "The Great Jewel Robber," etc. Also more comedies like "My Friend Irma" and more light stories like "Three Little Words."—Chicago, Ill., Exhibitor.

Omit the Courts

TO THE EDITOR:

Let us get out of the courts and there will be enough left to show a fair profit.—Hammond, Ind., Exhibitor.

MOTION PICTURE HERALD

February 10, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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► There's little chance of an increase in the Federal admissions tax this year. The Administration in its tax recommendations has not asked for any, and Congress isn't likely to hit on this as a source of additional revenue at this time. However, a Federal general sales tax still remains a good possibility, even though the Administration didn't suggest it. Congress may turn to this instead of approving some of the Administration's other proposals. And if it comes, the sales tax will probably be on top of existing excises.

► Loew's consent decree talks have been delayed since several of the company attorneys and officials have been out of the country. They'll get under way in earnest shortly.

► Motion Picture Association officials are now talking about holding the meeting of top East Coast and West Coast film officials in late March or April.

► The membership of the National Association of Broadcasters will probably ratify a board proposal to set up a new National Association of Radio and Television Broadcasters. There'll be one large board from both fields and also separate boards from each group.

► Exhibitors may soon find that, so far as their pocketbooks are concerned, the victory over ASCAP in the matter of theatre seat fees was a pretty hollow one. New contracts signed by ASCAP with most of the major studios indicate that organization will net from the motion picture industry about as much as under the old system. It would seem inevitable that the fees paid by the studios to ASCAP would be reflected in rentals paid by exhibitors. Theatres which use a stage show regularly or only occasionally will be required to pay an additional sum to ASCAP.

► Samuel Goldwyn, Jr., has reentered the Army and is currently attached to the staff of General Dwight Eisenhower, commander of the North Atlantic treaty power forces. Mr. Goldwyn's immediate task is the production of a picture on the life of General Eisenhower which, according to information currently available, is to be released—or at least endorsed—by the State Department. Exhibitors can expect to be asked to play the film, just as the White House asked them to book "Why Korea?"

► It is likely that COMPO will gain new prestige and added incentive following the tax opinion of Secretary of the Treasury Synder that the admission tax is high enough now. COMPO's effort last year to win a decrease or elimination obviously made an impression where it counts the most.

► The fact that in a bit of the nastiest weather of the New York winter to date the Roxy scored its biggest opening day in years—\$18,000 with "Call Me Mister" and Danny Kaye on the stage—proves once again that a good show will bring them in, regardless of weather or TV or any other competition, it is pointed out in many quarters. That is true in this case whether the effervescent Mr. Kaye or the film chiefly was responsible.

► Signs of the Times? It is reported from Albany that in connection with the local March of Dimes drive there, fewer dimes are showing up in lobby collection boxes, and many more quarters, half-dollars and even dollar bills are gracing the plate. Could mean that people are coming to the theatre not necessarily with more goodness in their hearts, but certainly with more loose change in their pockets, and that's a very healthy sign for theatres.

► As soon as one major company announces that it will make films for television, other studios are expected to follow immediately with similar plans. At present no company wishes to bear the brunt of certain criticism from the ranks of exhibition.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kane, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronsen, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 4-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



By the Herald

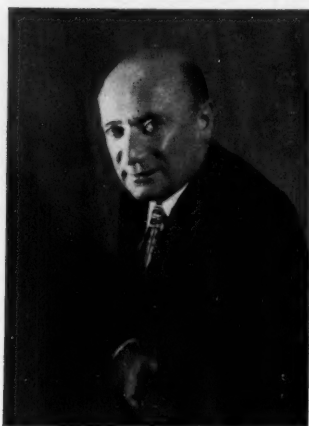
FOR THE RED CROSS. Spyros P. Skouras, president of 20th-Fox, and chairman of the 1951 Red Cross campaign motion picture division, delivering his appeal for support at a division luncheon in New York Monday. At his right is Admiral William F. Halsey, the major speaker; at his left, Eugene W. Stetson, Red Cross New York area chairman; and Edward Rugoff, exhibitor leader. Methods of fund raising, including collection in theatres, were discussed at the lengthy meeting.



FOR UNSELFISH CONTRIBUTIONS to community betterment, Dave Bershon, center, Los Angeles theatre owner, and Variety Tent 25 new chief barker, receives the tent's Great Heart Award. The presentation was at the officers' installation dinner, and was by International chief barker Marc J. Wolf, shown with Mr. Bershon. Spectators are George Murphy, Charles P. Skouras, and Ezra E. Stern.



JANE WYMAN will star in the first Jerry Wald-Norman Krasna production for RKO, "The Blue Veil." At the left, she chats with them after the signing. Standing at the right, associate producer Raymond Hakim; seated, left, Sol A. Schwartz, RKO Theatres president.



HERMAN ROBBINS, president of National Screen Service, has been appointed chairman of the amusements division of the Joint Defense Appeal campaign in New York, of the American Jewish Committee. The JDA is the fund raising arm of the Committee and the Anti-Defamation League.



CONVENTION GATHERING. Sitting for their picture at the annual convention of the Allied Theatre Owners of Texas in Dallas the other day are the officers of the organization and some other leaders. In the first row, seated, and in the usual left to right array, are H. B. Skelton, Palace Theatre, Gatesville, Texas; Mrs. Skelton; Colonel H. A. Cole, Dallas, president of the organization; Helen Fischer, Uptown Theatre, Grand Prairie; and Jerry Silvers, of the same theatre. Standing, left to right, are Rubin Frels, Victoria Theatre, Victoria; Leon J. Bamberger, RKO Radio Pictures sales promotion manager; Roy Lamden, Tex Theatre, Alvin; Ford Taylor, Taylor, Big Lake; Bob Euler, Casa Linda Theatre, Dallas; and Posey Williams, Roxy Theatre, Munday. The convention was at the Adolphus Hotel, in Dallas.



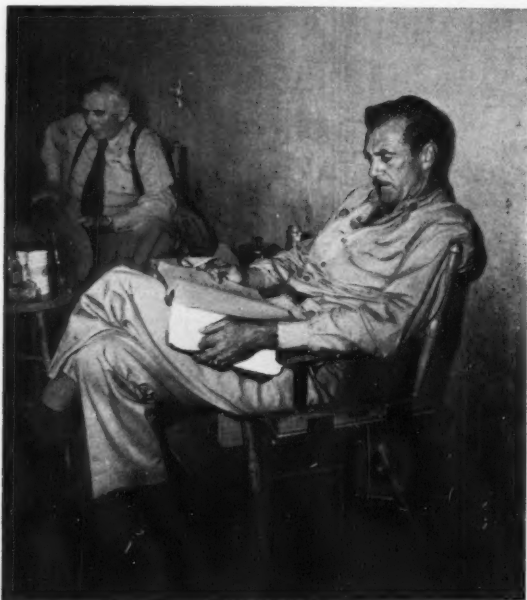
ENTERTAINMENT IN WASHINGTON, as Paramount's Hal Wallis' Italian-made "September Affair" was shown at the Motion Picture Association's Academia theatre to high brass. Left to right, Joseph Hazen, Wallis Productions president; Congressman Joseph Martin; star Joan Fontaine; Mr. Wallis; and Eric A. Johnston, the host, MPAA president-on-leave.



STAR'S ARRIVAL. Bonzo, Universal-International's new pride, is greeted in the Grand Central Terminal by Jeanne Williams, representing Bonzo fan clubs. Watching with interest is Jesse White, featured in "Bedtime for Bonzo."



JOAN ADRIENNE KALMINE, daughter of Harry M. Kalmine, president and general manager of the Warner Theatres circuit, was to be married Saturday at the Hotel Plaza, New York, to Daniel Morton Paradies. Miss Kalmine attended the Lenox and Calhoun schools and Centenary Junior College.



LUCKY TRIO are Coleen Gray, Enzo ("The Bicycle Thief") Staiola and George Raft on location in Italy for "Lucky Nick Cain," a suspenseful Kaydor production set for 20th Century-Fox release in March.

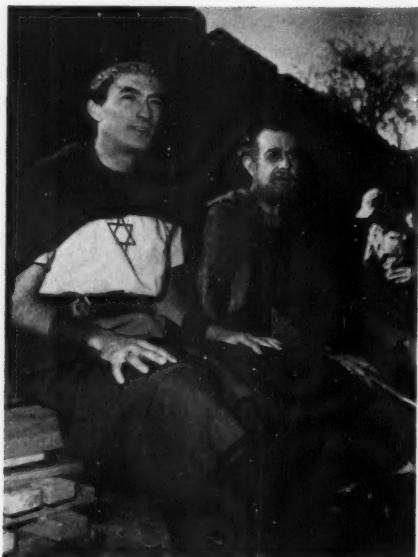
GARY COOPER studies his lines, at the left, between scenes of "U.S.S. Teakettle," hilarious comedy about the Navy's "90 day wonders" filmed on location at the Navy Yard in Norfolk. The film opens at the Roxy, New York, February 23.



BRUSHING UP on her lines between scenes of "The 13th Letter" on location in Canada is Linda Darnell, left, who stars in this "masterful" suspense thriller, along with Charles Boyer, Michael Rennie and Constance Smith. The film will go out to theatres this month.



DASHING SWORDSMAN is George Montgomery, making love, at the right, to Acquanetta in a scene from Edward Alperson's Supercinecolor "The Sword of Monte Cristo," set for 20th Century-Fox release in March. Paula Corday also stars in this thrilling adaptation of Alexander Dumas' work.



WATCHING THE SPECTACLE on location in Arizona for "David and Bathsheba" are Gregory Peck and Raymond Massey. The much heralded lavish Darryl F. Zanuck Technicolor epic also stars Susan Hayward.

(Advertisement)

UNCLE SAM KEEPING TAX WOLF FROM SCREEN DOOR

Snyder Says Present 20% Tax High Enough, Before House Committee

by J. A. OTTEN

WASHINGTON: The exhibitor this week was viewing the national tax headache with only the same degree of dismay as the butcher, the baker or the candlestick maker. The motion picture industry had not been singled out for any special taxes or increased taxes. In fact, it had been told that the 20 per cent admissions tax was high enough "for the present."

According to Secretary of the Treasury John W. Snyder, who this week announced a new set of proposed taxes that would place additional, heavy levies on incomes and a wide range of consumer commodities, the 20 per cent Federal excise tax on theatre admissions will not be raised in the immediate future. Mr. Snyder made this known at the open hearings this week in Washington of the House Ways and Means Committee.

General Tax Bite May Lower Amusement Income

The Secretary of the Treasury, in giving details of the tax proposals to raise an additional \$10,000,000,000 annually for defense purposes, said that it was felt that the theatre admissions tax was high enough, and it was not proposed to increase it for the present.

Coupled with this good news, of course, was the knowledge that as the tax on income and such items as automobiles goes up, there will be less money available for amusement purposes. However, industry observers feel that this problem will be common to other industries and with admissions not being spotlighted for additional taxation, the film business will, at least, have more of a fighting chance for the consumer dollar.

News of the plan to raise the tax on television sets from 10 to 25 per cent also aroused speculation within the film industry that this might help business in theatres generally.

Generally speaking, the film industry appears to be faring quite well in the overall tax program, for not only has it been left off the list as far as an additional tax on its customers are concerned, but in the matter of equipment—such as photographic apparatus and rawstock—the current 25 per cent and 15 per cent excise tax, respectively, will be left unchanged.

Equalization Seen Result Of Exhibitor Pressure

Proposed excises on bowling alleys, billiard tables and golf green fees, a direct result, it was indicated by Treasury officials, of complaints by exhibitors that the \$20 per year tax per alley and table and the tax-free status of golf was unfair competition, may

COMPO'S MAYER HAPPY OVER TAX ESCAPE

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, this week said that the all-industry body is "naturally gratified that the Treasury's tax recommendations contemplate no new tax burdens on our industry." He added: "For this the whole industry can thank the COMPO taxation and legislation committee," which included Abram F. Myers, chairman, Gael Sullivan, Julian Brylawski, Art Arthur, the late Carter Barron, Oscar Doob, Jack Bryson, Morton Sunshine, Rotus Harvey, Marvin Faris and Jay Emanuel. "The results of their work are a shining example of what can be done by concerted industry action," Mr. Mayer said.

further divert some of the patronage from the above recreations to motion pictures. The Treasury officials admitted that the new levies on these items, plus the stiff television tax "would help equalize the competitive situation in the entertainment field."

There was little doubt the industry's almost-successful campaign months ago to reduce or eliminate entirely the 20 per cent levy had in the final analysis been directly responsible for the break the exhibitors were getting in the tax plan suggested by Mr. Snyder. One of the strong points of the campaign, led by Abram F. Myers, who head the special Council of Motion Picture Organizations committee, was that the film industry was seeking equity with other industries who were not burdened with the heavy tax.

As Mr. Myers stated this week in Washington, the fact that there would be no increase in admissions tax, was "largely the result of the impression made and goodwill gathered during the long campaign last winter." He was "very much gratified" at the administration's action, he said.

Cars, Liquor, Cigarettes Hit by Increases

The emphasis of additional taxation on recreational pursuits, pointed up by the plan to increase from 10 to 25 per cent the levy on radios, phonographs and records as well as television sets, indicated a move on the part of the Government to spread this so-called levying of luxury taxes as evenly as possible. However, Mr. Snyder pointed out that the entertainment industry was already carrying the brunt of the excise taxation—52.1 per cent of spending on recreation was taxed, he said—and he suggested that con-

sumer durables should be made to share the load. As a result, it was proposed to increase the taxes on cars, liquor, cigarettes, gasoline, musical instruments, refrigerators, etc.

The suggested gasoline tax increase—1½ cents to 3 cents per gallon—may have some effect on the drive-in business, but it is not expected that this will be too serious. Most drive-in customers are only within a few miles, at most, from the outdoor theatre and the amount of gasoline used would be negligible.

There is still some possibility that Congress might want to impose a sales tax, but Mr. Snyder said in a statement that it was not felt that such a tax would be too successful. The amount of consumer purchasing now outside the tax base, he added, does "not on the whole represent a promising source of additional excise tax revenue."

Fight Local Tax Plans

As exhibitors relaxed following news the Federal excise tax of 20 per cent would not be increased for the time being, theatre operators in some states and municipalities were planning to fight proposed tax legislation on the local level.

The spotlight this week was focused on West Virginia and Georgia, where legislation was under consideration to get more dollars out of the filmgoer and theatre operator. In the former state, the West Virginia Allied Theatres Association has protested a proposal to allow municipalities to impose a four per cent levy on amusement admissions.

According to Fred L. Helwig of Charleston, theatres "are now collecting a 20 per cent Federal tax, plus a two per cent sales tax. They are also paying, in most instances, a city and state gross sales tax, plus city and state licenses. Theatres have been unable to raise prices to keep up with the rising costs of film, equipment, payrolls, transportation of films, and other services because they have been saddled with the 20 per cent Federal tax for eight or nine years, which makes the total price of admission barely within reach of the average movie-goer."

In Georgia, meanwhile, a bill to set up state censorship of films and stage productions, the cost to be borne by the respective industries, and introduced into the Senate by Sen. Charles A. Coffin of Richmond, was killed in committee. It called for establishment of a three-man board appointed by the Governor, one of the three serving as a full-time director at a salary not exceeding \$7,500 annually. A tax of \$2 would be placed on every 1,000 feet of film.

NO "EMERGENCY" CLOSING SEEN

Civil Defense Office Says Theatres Can Serve Best By Remaining Open

As the tempo of national defense mobilization increased with the attendant and additional controls, the motion picture industry was this week occupied with studying these developments in Washington as various Government agencies announced that:

Exhibitors, generally, or in any area, specifically, would not be required to close their doors to eliminate the danger of crowds gathering;

Although the film industry came under the general wage freeze, certain increases would be permitted on the grounds of previously-committed raises for merit or change of position; and

Raw film stock is now definitely in the category of commodities affected by the price ceiling.

Concerning the closing of theatres, the Civilian Defense Administration in a specially prepared statement issued at the request of the Council of Motion Picture Organizations, discounted widespread reports that there was any shutting of film theatres contemplated. The agency said that in general it is not desired that crowds gather in any public place where an enemy attack is likely to come in a matter of hours, but in this respect theatres were no different from business buildings and other public places.

At the same time, the CDA cited the positive contributions which can be made by theatres. These included the showing of training films to civilian defense workers; the registration of homeless individuals in theatres that will have survived possible destruction in the vent of an attack; and general cooperation with civilian defense authorities. The statement concluded that "the sense of public responsibility exhibited by the industry in the past will suggest to operators that they offer their facilities to local civilian defense directors without delay."

Industry Wages Frozen

The big question regarding the wage-price freeze last week was whether motion picture wages were frozen in view of the fact that prices were not. This week, the answer appeared to be that wages, generally, were frozen though a slight thawing would be permitted for merit rises.

Originally, the wage freeze barred a merit or length-of-service rise even though it was specified in a collective bargaining agreement. Neither could any person be classified to a better-paying job. The new order would permit such increases though the order still does not permit any general pay increases or higher level of wage rates. The new order, it has been pointed out, is only

CONSTRUCTION HALT HEALTHY: MYERS

"Five years of standing-by" in theatre construction might be healthy for the industry, Abram F. Myers, general counsel of Allied States Association, believes. He expressed the opinion at the convention last week in Dallas of Texas Allied. He was commenting on the general emergency situation. "There are too many theatres today, and the country is overseated, from a sound economic standpoint," he said.

to take care of what might be described as "normal" increases for individual workers.

The Office of Price Stabilization has meanwhile clarified the price freeze as it affects the industry. As was pointed out by the OPS in reply to a series of questions, the only things unfrozen in the industry were the prices of rentals and admissions. Equipment and raw film stock, were definitely affected by the price order, and no more can be charged now than was the highest price during the December 19-January 25 period.

The industry, meanwhile, made plans to tighten its belt in an effort to launch a strict conservation of raw stock supplies as requested by the Government.

The industry is currently taking stock of its supplies and future needs and these facts will be reported to Nathan D. Golden, director of the National Production Authority's film-photographic products division.

In connection with the DuPont 25 per cent cutback recently in its production of raw stock, the company says it is studying the possibility of restoring production. This was the result of a meeting in New York of Joyce O'Hara, acting head of the MPAA, Mr. Golden, and K. T. Molin of DuPont.

Allied Board Not to Discuss Arbitration

As the February 15-16 dates of the Allied States Association board of directors' meeting in Washington moved closer, it became evident this week that there was little possibility of arbitration being on the agenda.

At the same time, Abram F. Myers, general counsel, hinted that the exhibitor body might be making some headway in its attempts to revise the competitive bidding provisions of the anti-trust court rulings. Mr. Myers has stated that the distributors had shown some interest in Allied's proposals but "there was nothing definite yet." He added the distributors had requested more time to study the proposals. These requests, Mr. Myers said, were reasonable in view of the number of persons in each company who had to be consulted.

Reject 13, Approve 10 New Houses

The National Production Authority, which has jurisdiction to act upon appeals for exemption from building controls, this week rejected 13 and approved 10 pleas for permission to build or remodel theatres. The appeals were submitted on "hardship" grounds.

This is the largest group of appeals yet acted on by the NPA and it is the first time that the rejections exceeded the approvals. Several of the appeals rejected were for large projects.

The 10 approved projects, according to NPA officials, were these: a new theatre in Salem, Mass., for Buckley and Danzansky; a \$15,000 drive-in at Webster Springs, W. Va., for Arden A. Richards; a \$15,000 theatre at Athens, Ga., for Abrams and Joel Theatres; repairs and improvements for the Majestic theatre at Rhineland, Wis., \$8,250, for the Hodag Amusement Co.; a \$50,000 drive-in at Kewanee, Ill., for Bernard Temborious; a \$17,000 drive-in at Loveland, Colo., for Elmer F. Mortell; a \$125,000 drive-in at Denver for Lakewood Theatres, Inc., a theatre, probably legitimate, for the Carmel Playhouse at Carmel, Calif.; a \$100,000 drive-in at San Mateo, Calif., for Lester Park; and a \$9,949 drive-in at South Bend, Ind., for Lewis Cochovet.

The following projects were denied: a \$100,000 drive-in at Worcester, Mass., for Peter J. Morrone; a \$15,000 drive-in at Wrens, Ga., for O. L. King; a drive-in for S. H. Plockelmon at West Palm Beach, Fla.; a \$10,000 drive-in at Mobile, Ala., for Matthew Suraci; construction of a drive-in and remodeling of an existing drive-in, \$25,000, Barnwell, S. C., Kathleen H. Dobson; a \$55,000 theatre at Ellendale, N. D., for H. A. Porter; a \$125,000 drive-in at St. Louis for the Kilgore Amusement Corp.; a \$35,000 drive-in at Baton Rouge, La., Film Service Corp.; and "indoor standard motion picture building" at Tyler, Tex., for S. G. Fry; an \$11,000 drive-in at Lubbock, Tex., for B. W. Hall; a drive-in at Fort Worth, J. T. Davidson; a San Francisco drive-in for the General Theatrical Co.; and a theatre in Portland, Ore., for the West Slope Community Center.

Mary Pickford to Speak At Edison Anniversary

Mary Pickford will be a speaker at a luncheon commemorating the 60th anniversary of the patenting of the motion picture camera by Thomas Alva Edison and also the late inventor's 104th anniversary. The luncheon, February 10 in New York, is sponsored by the Edison Pioneers, a group comprised of early associates of Mr. Edison and their descendants. Miss Pickford and Spyros P. Skouras, president of 20th Century-Fox Pictures, are trustees of the Edison Foundation.



This guy
gets plenty
of Awards!

SMITH, A MIGHTY MAN IS HE!

He doesn't like to be photographed but we want you to see Pete Smith, the man who has given more people more chuckles than any one individual in the entire amusement world! Nobody ever had a record like this:

FOR 10 CONSECUTIVE YEARS!

Boxoffice-BAROMETER Tops in live-action shorts!

FOR 8 CONSECUTIVE YEARS!

Winner of M. P. Herald-FAME poll in live-action shorts!

FOR 7 CONSECUTIVE YEARS!

Showmen's Trade Review-LEADER in live-action shorts!

**PETE SMITH
BRIGHT SPOTS
ON ANY PROGRAM:**

Now in release..."WRONG
WAY BUTCH"... "SKY
SKIERS"... coming soon
"FIXIN' FOOL"... "CAMERA
SLEUTH"...



"TOM AND JERRY"

say: "We're mighty proud of Pete and are happy to report that we also are FIRST again in all the CARTOON POLLS, in M. P. Herald-FAME, and for the 4th year in both Boxoffice-BAROMETER and Showmen's Trade Review-LEADER. And Six Academy Oscars! No other Shorts Series in the industry can equal it."

TECHNICOLOR TREATS PRODUCED BY FRED QUIMBY:

"Tom & Jerry" shorts now in release: "CASANOVA CAT," "JERRY AND THE GOLDFISH." Watch for "JERRY'S COUSIN."

M-G-M SHORTS ARE LIKE M-G-M FEATURES, THE BEST!

In addition to the "Tom & Jerry" Technicolor Cartoons and Pete Smith Specialties we have M-G-M Specials, FitzPatrick's "People on Parade" (Technicolor), Gold-Medal Reprint Cartoons (Technicolor), and we're especially proud of our live-wire newsreel M-G-M NEWS OF THE DAY!

BROTHERHOOD WEEK FEB. 18-25
To Promote Brotherhood All Year!

Terry Ramsaye Says



MR. GEORGE JEAN NATHAN, for decades now a dramatic critic of note, is a figure of interest in movieland, principally because when he comes on a dull and uninspired day he is likely to take off on some bedeviling of the cinema. Cinema tends to take that hard.

Just now our apprehensively reading little world is to be indebted for some Nathan research by Mr. Brooks Atkinson, erudite and composed dramatic critic for *The New York Times*, incident to reviewing Mr. Nathan's eighth annual "The Theatre Book of the Year" (Knopf). In his introduction the author says: "I am . . . in many respects the average man." He says he is a conventional member of society, respecting the time honoured and accepted precepts, and he hopes that he is by-and-large "decent." With almost all of that Mr. Atkinson agrees, and then remarks:

"... But no one is average who has lived for more than fifty years in a room furnished out of a nineteenth-century Cornell dormitory, and never dusted or renovated since, or who has seventeen overcoats hanging in his wardrobe, one of them made of Russian bear, or who wears the breast pocket of his jacket on the right side, or who wonders why headwaiters ignore him when he hails them impeccably as: 'Herrober!'"



INDIGNANT OFFICIAL American demand for the return by Russia of two "war prize" pictures, seized from the Germans, "Mr. Deeds Goes to Town" and "Mr. Smith Goes to Washington," now edited into perverted propaganda against the U. S., finds more than conventional sympathy and understanding on this desk. Many the year ago, with no flimsy pretext even about "war prizes" this writer's "A Million and One Nights," a two-volume history of the motion picture, long since a costly collector's item, was boldly appropriated by the state-controlled Russian press, translated, rewritten, syndicated and published. And nothing could be done about it because as the Russian publishers pointed out, "we have no copyright agreement with the United States."

Meanwhile it is a safe assumption that the Russian version either found Thomas A. Edison to be a Russian in disguise, or even more probably, that all his inventions including the motion picture were the work of two other fellows, in Moscow.

Further remonstrance brought the bland answer: "There is no law."

Again, in the case of the purloined

pictures, there also is no law, no law that congenital savages can understand. The industry's prospects for any remedial action on "Mr. Deeds" and "Mr. Smith" are remote indeed. With our differences aflame in Asia it is naïf to ask.



T'OTHER NIGHT Duke Ellington and his band made their first appearance at the Metropolitan Opera House, in a concert for the benefit of the National Association for the Advancement of Colored People. That is considerable progress from that day nearly two decades and a half ago, when his fame was all in Harlem, he emerged to a wider attention in Pathe Audio Review, one of the earliest of sound-film products. Some eyebrows were lifted then with his appearance in a series of musical subjects including such figures as Walter Damrosch and the magnificent Mme. Ernestine Schuman-Heink.

Now the Duke is a classic. We knew it then.



SPEAKING OF INFLATION—The motion picture is probably the most highly inflated visible art form in all history. Seeking authoritative data we come to the calculations of R. H. Heacock, product sales expert for the Radio Corporation of America, who is inclined to give the record to the projection job of the Twin Drive-In in Chicago. It uses a screen seventy feet wide where "the area of the screen actually used for the picture is more than one million times the area of the screen aperture."

The largest indoor screen, so far as known—not of course including tomorrow's claims from Russia—is at the Music Hall in New York. It is 41 feet wide, meaning that the picture image is 363,000 times the area of the projector aperture, which is only very slightly less than the size of the film frame image.

Now a few outdoor theatres have a throw of over 500 feet, or about a tenth of a mile. It is surely a great industry for making a little go a long way.



"IMPORT" ADULATION NOTE: In the movie comment column of *The Country Gentleman*, farm journal, for December Jean Hulburd gives this high accolade to "All About Eve: " . . . and for sheer artistry the picture ranks with the best from abroad. . . . See what I mean about those bemused critics!

Paramount Sets Eleven For Release

Paramount will release eleven films, March through July, five of which are in Technicolor, it was announced Tuesday by A. W. Schwalberg, president of Paramount Film Distributing Corporation.

The schedule is as follows:

MARCH: "The Redhead and the Cowboy," starring Glenn Ford, Rhonda Fleming and Edmond O'Brien; Charles Brackett's "The Mating Season," starring Gene Tierney, John Lund, Thelma Ritter and Miriam Hopkins; "Samson and Delilah" (general release), Cecil B. DeMille Technicolor production, starring Hedy Lamarr, Victor Mature, George Sanders, Angela Lansbury and Henry Wilcoxon; and "Molly" (formerly "The Goldbergs") starring Gertrude Berg and members of the television show cast.

APRIL: "Quebec," starring John Barrymore, Jr., Corinne Calvet, Patric Knowles, Barbara Rush and Nikki Duval—a Technicolor production; and "The Lemon Drop Kid," starring Bob Hope and Marilyn Maxwell with Lloyd Nolan, Jane Darwell, Fred Clark and Andrea King.

MAY: "Appointment With Danger" (formerly "United States Mail"), starring Alan Ladd with Jan Sterling, Phyllis Calvert, David Wolfe and Jack Webb, and "The Last Outpost," a William Pine-William Thomas Technicolor production, starring Ronald Reagan and Rhonda Fleming.

JUNE: "Dear Brat," latest of the Wilkins family films, starring Mona Freeman, Edward Arnold, Mary Philips, Billy De Wolfe and Lyle Bettger; and "Passage West," a William Pine-William Thomas Technicolor production, starring John Payne, Dennis O'Keefe and Arleen Whelan with Frank Faylen, Mary Anderson and Peter Hanson.

JULY: Billy Wilder's "Ace in the Hole," starring Kirk Douglas and Jan Sterling with Robert Arthur, Porter Hall, Richard Benedict and John Berkes; and "Warpath," a Nat Holt Technicolor production, starring Edmond O'Brien, Dean Jagger, Forrest Tucker and Polly Bergen, with Harry Carey, Jr., and Wallace Ford.

MPA Protests on Reds Pirating Third Film

The Motion Picture Association of America has again filed a protest with the State Department on the unauthorized showing of an American film in the Soviet Union. This is the third film reported to be shown on an unauthorized basis in Moscow.

This 1939 MGM film, "The Crowd Roars," is being shown in Moscow as "The Eighth Round." MPAA officials said that they had no knowledge of whether any distortions had been made. However, Irving Maas has asked the State Department to try to get the Soviets to return the prints to MGM.

KRIM-BENJAMIN SIGN FOR CONTROL OF U.A.

Contract, for Management and Financing, Is Held Pending Final Details

United Artists owners Mary Pickford and Charles Chaplin Wednesday morning in Los Angeles placed in escrow with Loyd Wright, attorney for Mr. Chaplin and UA, a contract they had signed the night before with Arthur Krim, Robert Benjamin and their associates under which the latter will assume management of the company and provide both working capital and funds to finance new production.

The contract was to remain in escrow pending consummation of the final legal formalities, expected to take a week, at which time a detailed announcement concerning the management setup, and the amounts to be made available are to be disclosed.

Heller Company Reported To Supply Financing

It is understood that the Walter E. Heller Company, investment brokers, will furnish the operating capital and production financing, the latter to be limited to new production.

The principal detail of management still to be worked out concerned the disposal of the options on the controlling stock of the company still held by Paul V. McNutt and Frank L. McNamee, present chairman of the board and president of the company. One principal in the transaction, however, said Wednesday that the deal had the complete blessing of Mr. McNutt and his associates.

Mr. McNutt late Wednesday afternoon said only, "Arrangements for refinancing United Artists have been made."

The Heller Company, it has been reported, is prepared to make as much as \$4,000,000 available to the company under the Krim-Benjamin management. It is believed that the new management will take over some time next week.

Discussions in Progress On East and West Coasts

The negotiations terminating in the contract signed by Miss Pickford and Mr. Chaplin late Tuesday night following a protracted meeting at Mr. Wright's office had been in progress in Los Angeles for two weeks, following earlier discussions in New York. Mr. Krim, who flew to New York Wednesday night, went to the coast last week when the contract, worked on by Mr. Wright and Clinton La Tourette, Miss Pickford's attorney, approached finality.

The completion of the deal for the Krim-Benjamin management and the provision of new capital is expected to influence independent producers who have been withholding completed pictures from UA release to turn over such product, estimated at eight



ROBERT BENJAMIN



ARTHUR KRIM

to 10 pictures, to the distributing company immediately.

United Artists' stormy history has been marked for the last four years by rumors of sales and nearly completed sales of stock by Miss Pickford and Mr. Chaplin, the only two remaining of the original partner owners. Two years ago, after a deal arranged by Miss Pickford fell through when Mr. Chaplin refused to approve, the two partners took options on each other's stock—they each held 4,000 shares—with the announced aim of disposing of it within a certain time.

McNutt and McNamee Took Over in July

Hope that the status of the company would be stabilized grew last July when it was announced, that Mr. McNutt, former Governor of Indiana, had been given an option on 90 per cent of the company's stock as trustee for a group of undisclosed principals who were to supply capital and financing. Mr. McNutt on July 15 was named chairman of the board and immediately announced that Frank L. McNamee would be president of the company and Max Kravetz secretary.

The new management and board had not been in control a month before it became clear that insurmountable financial difficulties still remained. Simultaneous discussions were carried on with several groups negotiating for control of the company, including groups represented by Harry Popkin, Jacques Grinieff and Sam Katz, all of whom had been active in previous negotiations for the company. Some of these, especially the Grinieff discussions, were reported to be quite active right up to the beginning of the final discussions with the Krim-Benjamin group.

Mr. Krim and Mr. Benjamin, both mem-

bers of the law firm of Phillips, Nizer, Benjamin and Krim, have been active in recent years in the management of distributing companies. Mr. Benjamin, who joined the firm as a law clerk in 1926, became a vice-president of the Pathe Film Corp. in 1937, and president of J. Arthur Rank, Inc., in 1946. He is also a director of Universal Pictures and a director and general counsel of Pathe Industries and Eagle Lion Films, Inc.

Mr. Krim joined the law firm in 1932. In 1945 he became treasurer of National Screen Service and in 1946 he was named president of Eagle Lion Films.

Fox Midwest, Distributors, Face \$650,000 Trust Suit

The Fox Midwest Amusement Company and eight major distributors were named last week in a \$650,000 anti-trust suit filed in the District Court of Kansas City, Mo., by O. F. Sullivan on behalf of his Crawford theatre. The complaint asked the court to force the distributors to serve the Crawford with first run product. The theatre is located about three miles from the center of Wichita, and contends it has often been forced to play even fourth run product.

Philadelphia Trust Suit Settled Out-of-Court

The suit involving clearances, filed last year by the Colonial Amusement Company against all the major distributors except Twentieth Century-Fox, has been settled out of court, as the action came up for hearing in Philadelphia District Court. In the settlement, Ben Fertal was given the same clearance for his Overbrook theatre—seven days after the key neighborhood run—as that enjoyed by the Warner circuit's Crosskeys.

**HAVE YOU SEEN THE
CARTOON THAT'S**

**"TICKLED THE PUBLIC
AS PERHAPS NO
SUCH FILM HAS**

**SINCE DISNEY'S
'THREE LITTLE PIGS'...***

***Thank you, San Francisco Chronicle**

BROTHERHOOD—FOR PEACE AND FREEDOM
Believe It! Live It! Support It!
Brotherhood Week—Feb. 18-25, 1951

SING A SONG of GERALD McBOING



1. This is the story of Gerald McCloy
And the strange thing that happened to that little boy.



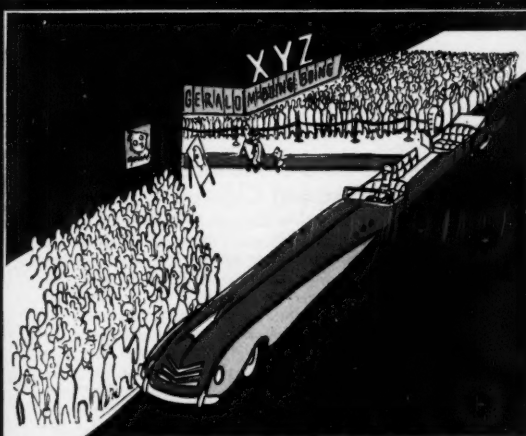
2. "I see," said the doctor, "It's just as you said.
He doesn't speak words, he goes BOING-BOING instead."



3. He just got a write-up in Life Magazine
A plug for a short like no man's ever seen.



4. Still not convinced? Want more of the same?
With pride, we can point to the critics' acclaim.



5. Wherever he goes, he's a wow, he's a pip.
Good showmen everywhere should take this tip!

Book "Gerald" today---
you'll be oh-so-glad
that you deal
with
COLUMBIA
(End of the ad)



"GERALD McBOING BOING" IS A ONE-REEL SHORT SUBJECT, ONE-OF THE "JOLLY FROLICS" AND "MR. MAGOO" SERIES - PRODUCED BY UNITED PRODUCTIONS OF AMERICA AND GLEEFULLY DISTRIBUTED BY COLUMBIA

SMALL TOWN CIRCUIT HEAD SEES BIG NEED OF COMPO

WHEN HAROLD FIELD was a young man learning the theatre business, his father used to say to him: Never worry about having trouble handling people or rowdy kids. The time to worry is when they don't annoy us; when they neglect us.

Today, Mr. Field, now president of the Pioneer circuit, with 21 houses in small Iowa towns, eight drive-ins and a deluxe neighborhood theatre in suburban Minneapolis, says he fully recognizes the wisdom of his father's observations.

On his annual trip to New York, Mr. Field said one of the purposes of his visit was to establish the answer to the question: Can we look for help from COMPO?

"There is a terrific need for COMPO," he declared. "Somehow, the institution of the motion picture has lost some of its appeal with the public. It isn't enough to just go out and sell a picture on television to overcome that. Much of the change originates outside the audience. Competition is greater than at any time since the end of the war."

Mr. Field cited as an example his own experience where a night baseball game in a town of 5,000 drew close to 5,000. "That doesn't speak well for the drawing-power of the motion picture," he commented.

He believes this loss of appeal must be held accountable for the wide variations in the box office showings of top-flight pictures and those of just average quality. The circuit operator also deplored the simultaneous release of pictures of similar type, resulting in cycles that eventually deaden the attraction of the screen for the audience. And he said flatly that message pictures were no draw in his situations.

Prefer Comedies, Musicals And Down-to-Earth Films

"Our people get complete satisfaction out of comedies and musicals, down-to-earth stuff that may not go over big in the large cities. There's a lot of talk about 'selective audiences' a-building across the country. That may be so, but it's not true in our neck of the woods. We tried foreign films every once in a while, but never had any luck with them. We are going to make another stab at it though, with 'Kind Hearts and Coronets.'" Even in his 1,200-seat St. Louis Park theatre in Minneapolis, where years ago he did well with "arty" pictures, the appeal of these productions has dwindled to nothing, Mr. Field said.

All his theatres are located in small Iowa communities with populations of from 5,000 to 7,000. "Frankly, we go out and look for the audience which the picture will satisfy," Mr. Field declared. "We did that with 'Stars in My Crown' and in fact we did it way back with 'Grapes of Wrath,' which we lo-



HAROLD FIELD

calized with the tag: 'Mr. Iowa Farmer, this could happen to you'."

So far, the Pioneer circuit has not suffered overly from the impact of television. "Three or four of our towns receive television and there are 600 or 700 sets around. Even with that small number, we feel it," Mr. Field said. He thought his towns were too small to support the installation of theatre television equipment.

A member of Allied of Iowa and Nebraska, the Pioneer president not only is an ardent supporter of COMPO, which he sees as the logical tool to revitalize the industry in the eyes of the public, but also of arbitration. "I am in favor of arbitration, very definitely," he said. "And I think the arbitrator should be some one from our industry, a man who's familiar with our problems."

Because his own situations are in non-competitive areas, Pioneer has little trouble with runs and clearances and has never used arbitration.

What is his biggest headache at present?

"I guess I'd say it's a lack of understanding on the part of the distributors of the problems we face on the local level," was Mr. Field's answer. "They tend to evaluate their product incorrectly. Terms are set on the basis of the New York showings. That's unrealistic and not fair to us. Of course, much of that can be solved simply by delegating more authority to the local branch managers. And, in all fairness, some companies are doing just that."

Although he is worried by the public's changed thinking as far as the movies are concerned—"it takes a national push now, an organized, integrated campaign to put a picture over"—Mr. Field says business in his Iowa situation has been pretty steady. It's been off in Minneapolis where "we can feel the effect of television."

Drive-in business has been uniformly

good, says Mr. Field, who is president of Minnesota Entertainment Enterprises, which runs five large outdoor theatres in the Minneapolis and St. Paul area. The stockholders of Minnesota Entertainment are 21 exhibitors. Says Mr. Field: "We get along famously."

"Our 1950 drive-in business was better than 1949," Mr. Field disclosed. "The outdoor installations seem to take a hold as institutions." He said he had no trouble obtaining suitable product for his drive-ins.

Brotherhood To Start Big

First reports on the meetings of industry employees held in all exchange cities in support of "Brotherhood Week," February 18-25, indicate that this year's campaign "will be one of the most successful in the history of the National Conference of Christians and Jews which annually sponsors the observance," it was said last week by a spokesman for the drive.

Wires and letters from exchange cities throughout the country have been pouring into the office of Charles Reagan, national chairman of the Brotherhood Week committee, reporting 100 per cent attendance and "unbounded enthusiasm at practically every meeting," it was said.

"The objective of the industry drive this year is to have every employee join in the campaign not only with a financial contribution, but with a conscious realization of his duty as a citizen to help stamp out bigotry in America."

At the meeting held last week in New Orleans, more than 500 members of the film industry attended to hear four prominent local speakers appeal for fellowship promotion. The members of the clergy were unanimous in expressing their desire to see true brotherhood practiced at all times throughout the country.

"Halls of Montezuma" Gets Extended Chicago Showing

Twentieth Century-Fox's "Halls of Montezuma" will play three days beyond the two-week limit set for films at Balaban and Katz Loop houses in Chicago by the Jackson Park decree. The film, however, during the three-day extension must be released for neighborhood houses. The first neighborhood showings will be at the Alex and Rockne theatres on the West Side and at the Windsor theatre on the North Side. At the completion of the three-day extension, the picture will open 16 day and date engagements at neighborhood houses.

SHOWMEN PUT "SHOW" BACK IN SHOWMANSHIP

Exhibitors Use New and Old Devices to Gain Patrons and Combat TV

Across the land, theatres are engaging in tried and true practices of showmanship in their determined drive to gain new audiences, cement old friendships and combat the lures of television.

It's a process that started with the "Movies Are Better Than Ever" campaign in mid-year 1950 and hasn't slowed in its momentum ever since. Theatres are hitting out hard, with a newly-won confidence that stems from the rejuvenation of business after an unusually dull Christmas and New Year's holiday. More than ever they are selling their screens as the prime medium of entertainment.

Each Exhibitor Tries Individual Ideas

Their aim is to re-establish themselves in the confidence and the good will of the public. Each exhibitor tackles that problem with his own, individual approach. Many find that long-tested methods have lost none of their effectiveness while others are inventing new and varied patterns.

Showmanship isn't always a matter of bigger and more exuberant ads. It can start at the very bottom, with the indoctrination of the staff.

Century Theatres in New York believes its public relations should have their roots first of all with the circuit's employees. Last week it sent a memo to them, starting with the one-paragraph appeal: "Let us all become personal ambassadors of good will for the motion picture business."

The memo went on: "The television industry has spent millions of dollars and will continue to spend millions more on propaganda to indoctrinate people with misleading ideas that television is free; that children will be backward socially and culturally without television; that constant viewing of television is not bad for the eyes, etc."

Staff Told of Answers In TV vs. Theatre

The staff then was advised what it could do "to help explode some of the myths about television and help sell motion pictures when 'movies vs. television' is discussed."

1. Make capital of the fact that in spite of what people think, television is not free. There is no such thing as free entertainment. The cost of operating a television set probably runs over \$100 a year. This includes amortization of original purchase price, repairs or service, and electricity.

There is the item that recently appeared in a column by Sidney Skolsky. He tells the story of "a man who used to see Hopalong Cassidy Westerns at



As 20th-Fox suggested and the New York Roxy advertised "Call Me Mister" at the theatre.

a movie theatre for 50 cents and now stays home and watches them on television for \$400."

2. Many teachers have stated that television has affected adversely the child's school work. In addition, they have pointed out that children avoid good books and neglect homework, both of which are important in their education.

3. Constant watching of television is harmful to the eyes. Any scientist or doctor will admit that the larger the screen, the less chance there is for eyestrain. The home TV screen . . . is a pin point compared to the giant movie screen in theatres.

4. The motion picture industry has a self-imposed morals code which is used to determine decent standards in motion picture production. There is no such stringent code in television programming which can result in programs that are morally offensive to you and your family. In addition, all movies are reviewed by organizations such as the Legion of Decency.

When you go to the movies, you can determine in advance which pictures are suitable for you and your family by following the ratings on pictures by the Legion of Decency and other organizations. However, when you watch a television show, you have no assurance that what you will see is morally suitable for viewing by you and your family.

5. Commercials on television are more than just a nuisance to watch.

6. Never under-sell motion pictures. Always point out the many fine pictures that are made each year: "All About Eve," "Cinderella," "Annie Get Your Gun," "Father of the Bride,"

"Halls of Montezuma," "The Magnificent Yankee," etc. . . . When people say they don't go to the movies because there aren't any good pictures, mention the pictures listed here and ask them how many they saw.

Everywhere, theatres are capitalizing on one of television's most serious weaknesses: the small size of its screen. In ads and in the theatre, exhibitors are harping on the theme that the screen of the motion picture theatre just can't be beaten for eye-comfort.

Expandable Screen Used In Several Theatres

In Chicago, Balaban & Katz used the enlarged Magnascreen for the first time in conjunction with the opening of Universal-International's "Tomahawk" and in Atlanta, a theatre accompanied the process of the screen's unfolding with the legend: Can your home television set do this?

In New York, the Roxy theatre is featuring its big screen prominently in its ads with such legends as "So Big—Only the Bigness of the Motion Picture Screen Could Bring It All to You," and "On the 75,000-Inch Technicolor Screen!"

Taking an entirely different but still somehow related public relations tack, the Riverside theatre in Milwaukee recently featured a novel kind of talent contest. A week before Metro's "Kim" played the house, Roy Pierce, manager, showed the film to 100 art students. After the preview, he asked the student to draw a picture that would represent their impressions of the film.

At first, only three cash prizes were planned, but with the response so impressive, four prizes were eventually given out, ranging from \$60 for a painting of the new star, Laurette Luez, to \$25 for a drawing of Dean Stockwell and Paul Lukas and a tapestry design featuring elephants and dancers.

Theatre Awards Prizes For "Kim" Paintings

The pictures were featured in the Milwaukee Journal, with the story behind the contest. The prize money was awarded over the air and the ceremony was carried on television. The drawings were displayed effectively in the show window of Gimbel's department store across the street from the theatre, attracting large crowds. They will continue to be displayed throughout the state wherever the picture gets a booking.

An unusual approach to the problem of public relations was taken recently by John D. Fernicola, manager of the Center theatre in Centreville, Md. Voluntary contributions for the churches in the area replaced admissions for the run of Metro's "The Next Voice You Hear . . ." The showings were widely publicized and given effective endorsement from the various pulpits on the Sunday preceding the opening. Thousands of school children attended.

**HERE COMES MATURE!...Too
Too**



**dangerous for a girl to fool with!
tough for a mob to soften!**

The crime-smeared tale of Mike Fury,
tall guy, who became a marked man!

**VICTOR MATURE
TERRY MOORE
WILLIAM BENDIX**

in
**GAMBLING
HOUSE**



Produced by WARREN DUFF • Directed by TED TETZLAFF • Screenplay by MARVIN BOROWSKY and ALLEN RIVKIN

ELC AND RANK END CONTRACT

Mutual Distributing Pact Is Dissolved; Had Until End of Year to Run

Eagle Lion Classics and the J. Arthur Rank Organization this week announced termination of their mutual releasing contract.

Under this agreement, Eagle Lion for the past three years has been handling Rank product in the Western Hemisphere and the Rank Organization has been distributing Eagle Lion product in the Eastern Hemisphere.

Started Year Ago

The original deal was not to have terminated until December 31, 1951.

The brief announcement said both companies would continue to distribute "those motion pictures already delivered under the existing agreements."

It is understood that the move to break the tie between the companies originated with Eagle Lion Classics and dates back to March, 1950, when that company first initiated talks with Rank with a view to breaking the agreement. It was not until June that Mr. Rank agreed to termination of the contract and the actual move was delayed until now.

It is learned that Eagle Lion Classics long has been unhappy over the manner in which its films have been handled in the Eastern Hemisphere, and that, in fact, no

Eagle Lion Classics films have been delivered to the Rank Organization for distribution for the past four months.

Eagle Lion Classics is expected to announce a new distributor for its product in the Eastern Hemisphere within a few weeks.

Universal Not Affected

At Universal International, which handles the top Rank product in the American market, a spokesman said the company remained unaffected by the latest developments, but he did not rule out the possibility that Universal's share of British product might be increased as a result. It was indicated that the company could handle a larger number of Rank films providing they were of the quality that permitted their successful release in the U. S. market.

Midwest Drive-ins to Demand First Run Bids

Three drive-in theatres in the St. Louis area have indicated that they will demand the right to bid for first run pictures in the spring. This report came out of a meeting of auto theatre owners and managers with Andy Dietz, general manager of Co-operative Theatres. Those drive-ins seeking first run product from the distributors are: the Poplar Bluff drive-in, Poplar Bluff, Mo.; the Egyptian drive-in, Herrin, Ill.; and the Hill Top drive-in, between St. Mary's and Perryville, O.

See COMPO Aiding Bond Drive Soon

The United States Treasury Department, contemplating a new emergency bond drive, is counting on cooperation from motion picture theatres, it was reported this week by Robert W. Coyne, special counsel of the Council of Motion Picture Organizations.

Mr. Coyne, who from 1941 to 1945 was national field director of the Treasury Department's War Finance Division, recently conferred in Washington with Secretary of the Treasury John Snyder, Attorney-General J. Howard McGrath and other officials. He learned that for the time being, the Government will not require any special services from theatres or from the film industry at large in connection with the emergency which has arisen out of Korea.

However, Mr. Coyne indicated, before the end of spring COMPO undoubtedly will be approached for commitments in line with a forthcoming bond drive.

The Theatre Owners of America regionals in Texas and New Mexico have signified acceptance of the new organizational structure of COMPO. This brings to eight the number of TOA units which have approved the new COMPO setup.

Gael Sullivan, TOA executive director, in making his report this week, said he believed all of the remaining 20 regionals would signify approval by the end of the month. Two, however, are scheduled to vote on the change at meetings in March.

Eagle Lion to Distribute Three Cusick Pictures

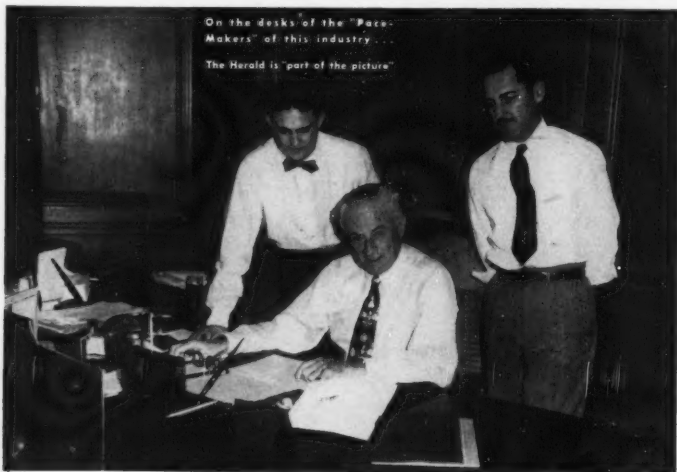
Eagle Lion Classics, Inc. has concluded negotiations with Cusick International Films of New York, Inc., for the distribution of three pictures, it was announced this week by William C. MacMillen, Jr., Eagle Lion president. The three films are: "The Long Dark Hall," a Nunnally Johnson story; "Pardon My French," a Roland Kibbee comedy; and "His Excellency," an adaptation of a Somerset Maugham short story.

Honor Colonel James

One of the oldest members of the industry in years of experience and certainly in years of age, 101-year-old Colonel Harry T. James, laboratory technician and owner of the old silent days, was honored at dinner in Hollywood this week by the Independent Motion Picture Producers Association. The dinner was at Brittingham's Restaurant. I. E. Chadwick, president of the Association, presided.

Arbitrators Set Code

The American Arbitration Association has prepared a new Code of Ethics and Procedural Standards for Labor-Management Arbitration, to be used in dealings with the various labor unions and film firms.

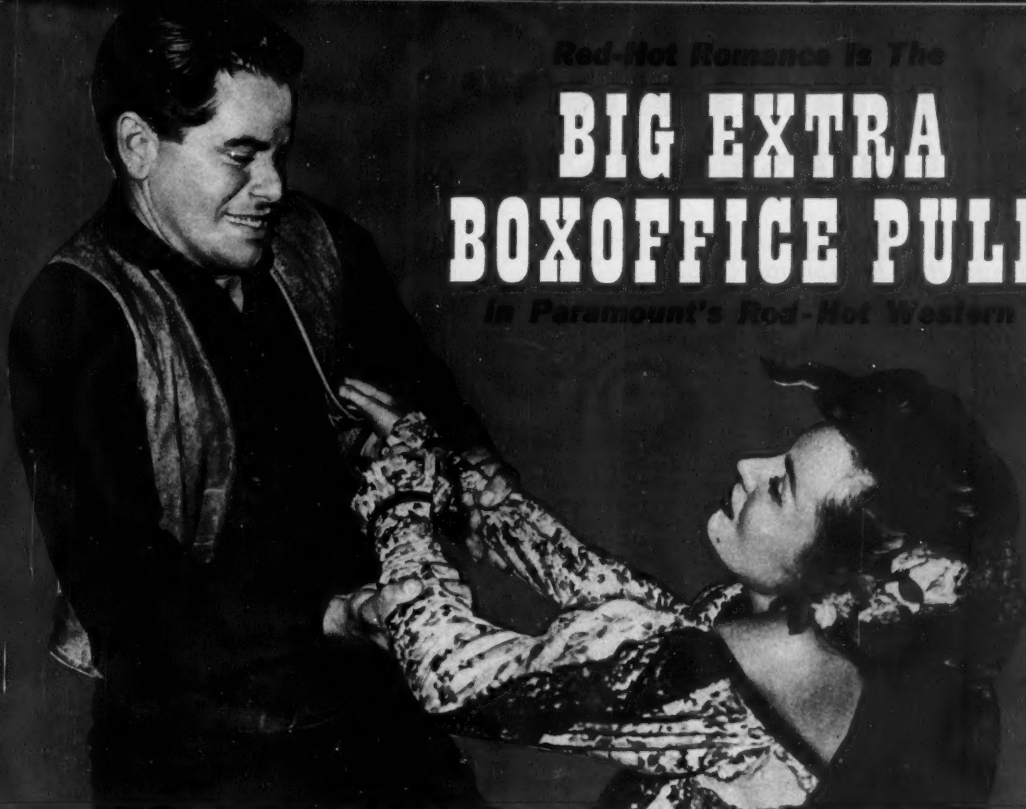


R. J. O'Donnell, general manager of Interstate Circuit, Dallas, Texas, with, at left, Lynn Harris, secretary to Mr. O'Donnell and Karl Hoblitzelle, Interstate head, and right, John Q. Adams, Mr. Hoblitzelle's assistant.

Red-Hot Romance Is The

BIG EXTRA BOXOFFICE PULL

In Paramount's Red-Hot Western



GLENN FORD ★ EDMOND O'BRIEN RHONDA FLEMING

in

THE REDHEAD and THE COWBOY



Produced by Irving Asher - Directed by Leslie Fenton

Screenplay by Jonathan Latimer and Liam O'Brien - Based on a Story by Charles Marquis Warren

PARAMOUNT action as great as
"THE GREAT MISSOURI RAID!"
Be sure to play them both!

BROTHERHOOD WEEK—February 18-25 Brotherhood
—for Peace and Freedom. Believe it! Live it! Support it!



Wait 'til you see big thrill scenes like

"The climax that will
have fans hollering!"
—*Time Magazine*

INTEREST DROPS IN PHONEVISION

Zenith Claims Success in Chicago But Exhibitors See Threat Dwindling

CHICAGO: Phonevision, which had a hard time convincing the film industry that it would eventually replace theatres, is having an even harder time convincing the 300 test subscribers in Chicago that it is worth \$1 to turn on the television set to see a feature film.

That just about sums up the results of the first month in the 90-day Phonevision test being conducted by the Zenith Radio Corp., in this city. A survey reveals that during the first month which began January 1, the period during which the pay-as-you-go television system would have its greatest appeal from a novelty point-of-view, there were times when more than 25 per cent of the 300 test families did not want to see a feature film for the set price of \$1.

See Interest Dwindling

For this reason, interested industry observers claim that early fears of Phonevision being a threat to exhibition were, indeed, groundless and during the ensuing 60 days of the test, interest will dwindle even further.

One of the facts reported in the survey is that although the average audience during the peak period in January was 6.2 persons, meaning a cost of 16 cents or so for every one watching, as many as 16 persons have watched the screenings on television sets at one time. If this is the case, distributors have expressed the fear that they lose exhibition control of their pictures when shown on Phonevision. It is pointed out that there is nothing to prevent any number of persons watching the film on the same set for the same flat fee of \$1.

According to Zenith, half of the families questioned said that they thought the screenings were worth more than \$1 each, but those arguing against the practicability of the new medium point out that if as many as 25 per cent of the 300 families ordered no film during the first month, it was logical to expect that many more would not order them during the remaining period of the test.

Claim Added Revenue

Another argument forwarded by Zenith, that Phonevision had tapped a new source of revenue for reissue film, has been disputed with the claim that the Phonevision revenue could not nearly equal the amount to be grossed from films reissued in the regular way to theatres. Besides, distributors and exhibitors claim, as it is the reissue value of the films already shown have been depreciated by the fact that unlimited numbers of persons, who would ordinarily go to

theatres, have been able to sit around television sets of friends and watch it for nothing.

In Chicago, meanwhile, Eugene F. McDonald, Zenith president, continued to claim that the results of the test thus far were "fabulous," despite the fact, as he himself admitted, that Phonevision during the first month of the test drew far less than the total possible audience.

Reversed Previous Claim

Mr. McDonald in his most recent statement reversed his previous claims that theatres, generally, as a source of film entertainment, were doomed. Speaking of how a producer could eventually gross \$468,000,000 annually, if he played his cards right as far as Phonevision was concerned, Mr. McDonald comforted both the distributor and exhibitor with the statement that the above income would, of course, be supplemental to the income the theatres would continue to produce.

Last week, one of the leading exhibitor executives in the country, Trueman T. Rembusch, president of Allied States Association, said, "Phonevision is no threat to the exhibitor." And it was also reported that Albert Sindlinger, audience research specialist retained by Paramount to investigate the Phonevision experiment, held the same views.

Mr. Rembusch saw in Skiatron, another form of subscribed television, more of a threat than Phonevision, but even so there was no need to worry as long as distributors and producers refrained from "chasing gold."

The new Phonevision test fare for this week was to include three MGM films, two from RKO, one from Warner's, and one from Samuel Goldwyn. The films, producer, and year produced are as follows: "Undercover Maisie," MGM, 1947; "If Winter Comes," MGM, 1948; "Sea of Grass," MGM, 1947; "Murder My Sweet," RKO, 1944; "Spanish Main," RKO, 1945; "Woman in White," Warner's 1948; and "Wuthering Heights," Goldwyn, 1939.

Universal Announces Staff Promotions, Realignment

Completing the realignment of Universal Pictures Company's domestic distribution setup, C. J. Feldman, domestic sales manager, this week announced the promotion of James V. Frew to the post of district manager; the shifting of P. E. Rosian from Cincinnati district manager to Cleveland, where he will supervise the Albany, Buffalo, Cleveland, Detroit and Pittsburgh exchanges, succeeding P. T. Dana, recently named eastern sales manager, and the elevation of William D. Kelly, Jr., to branch manager in Atlanta.

Challenges Regents on "Miracle"

Acting for Joseph Burstyn, Inc., distributor of "The Miracle," John C. Farber, attorney, last week filed a brief with a sub-committee of the New York Board of Regents in which he reiterated that neither the Regents nor the committee had the right to revoke the license issued the picture.

"The Miracle" is part of an omnibus feature titled "Ways of Love." It had been licensed by the Motion Picture Division of the State Department of Education, but a sub-committee of the Board of Regents called it "sacrilegious" and recently held a hearing at which the distributor and other interested parties were called on to show cause why the license should not be revoked. Cardinal Spellman, in urging a Catholic boycott of the film, called it "blasphemous."

The Board of Regents is expected to meet February 15-16 when it will discuss the recommendations of the sub-committee.

A group of 39 Protestant ministers, Jewish rabbis and other religious leaders last week urged the Board of Regents not to revoke the "Miracle" license. The petition said that, "since there is a wide divergence of opinion as to what is and is not sacrilegious even in religious groups . . . to seek to deprive the public of its right of judgment in the matter is to seek to violate basic civil and religious liberties."

The *Evangelist*, Catholic diocesan weekly, last week urged application of "an immediate remedy" to prevent recurrence of another "Miracle" incident. The paper, in referring to the open question of whether the Board has the power of reversing the Motion Picture Division's decisions, hit at the Division for failing to recognize the "Miracle" as being sacrilegious. "That the lawmakers . . . ever intended such unlimited power be vested, without any recourse, in this censorship is absurd."

TOA Board Will Meet in Washington, April 4-6

The annual board meeting of the Theatre Owners Association of America will be held in Washington, April 4-6, it was announced this week by Gael Sullivan, executive director of the organization. About 75 regional heads are expected to be on hand for the meetings. The TOA annual convention has been set for the Hotel Astor, New York, Sept. 24-27.

Eisenhower at Theatres

Five eastern houses last week carried General Dwight D. Eisenhower's report to the nation following his European tour. The speech was televised from Washington and carried on the screens of Fabian's Fox in Brooklyn; the Palace in Albany; Century's Marine in Brooklyn and the Queens on Long Island, and RKO's New York Fordham in the Bronx.

Republic May Make 6 In England

Now that it is set to open its own headquarters in London at the end of February and to establish its own branches and sales organization in Britain, Republic is considering plans for production in that country. It is understood that the initial schedule calls for a maximum of six pictures a year, but nothing definite has been set yet.

"We are studying what type of pictures the British exhibitors want and can use," a Republic spokesman said last week. "Of course, our intent as always is to turn out films with worldwide appeal."

Republic, which recently took a \$2,000,000 loan to expand its facilities, has experience with production abroad. It made "Song of Mexico" in Mexico some years back, and "The Avengers" in Argentina. Yet to be released is "New Orleans Adventure" produced in France with Errol Flynn. John Ford will do "The Quiet Man" on the west coast of Ireland, starring John Wayne and Maureen O'Hara.

There are discussions also for the production of pictures in Italy. Said the Republic spokesman: "It's just about the only way in which we can get our money out."

With the establishment of a British organization, Herbert J. Yates, president is mulling plans for the establishment of a Trucolor processing plant in Britain. Currently Republic sends to England color prints of its most important films, but this procedure has been found too costly to be economic. The first Republic film to be made in the improved Trucolor process—now three-color instead of two—will be "Honeychile," which stars Judy Canova and goes into release in May.

Mr. Yates will leave for London February 26 to be on hand for the opening of the company's London headquarters and for discussions with Republic's branch personnel.

Spyros Skouras Host at Red Cross Luncheon

Admiral William F. Halsey delivered the major address at a luncheon this week for leaders of the film industry. Host at the affair was Spyros P. Skouras, chairman of the motion picture division of the 1951 Red Cross campaign. Under discussion was the possibility of a collection in theatres. The ITOA and MMPTA of New York indicated their support of such action.

United Paramount Earnings Seen Highest in Industry

Wall Street sources have estimated United Paramount Theatres' earnings for 1950, its first year of operation, at approximately \$12,300,000. The company's annual report is not expected until late next month, but if forecasts prove accurate, the figure would

People in The News

MAURICE BERGMAN, Universal Pictures home office executive, addressed the Publicity Club of Chicago this week, and will be guest speaker at the annual Cincinnati Variety Club dinner next week at which VANCE SCHWARTZ will be re-stalled as chief barker.

MONTAGUE SALMON, managing director of the Rivoli theatre, New York, has been awarded Cuba's highest honor, the Order of Merit Carlos Manuel de Cespedes, "in recognition of outstanding services toward inter-American understanding, friendship and solidarity." The decoration was presented by the Cuban Ambassador to the United State, Dr. Luis Machado.

ED SVIGALS, formerly with Superfilm Distributing Corporation, has joined the Scaleria Film Distributing Corporation as general sales manager, with offices in New York.

LESTER WURTELE has been named branch manager of the Columbia Pictures exchange in Philadelphia. The post had been vacant since HARRY WEINER was promoted to division manager of the company. Mr. Wurtele has had long service with Columbia. SIG HOROWITZ, formerly 20th Century-Fox branch manager in Philadelphia, has joined the Philadelphia Columbia exchange as a city salesman.

HARRY TATELMAN has been named RKO Radio Pictures' story editor by C. J. TEVLIN, head of studio operations. Mr. Tatelman succeeds WILLIAM FADIMAN, who assumes a new post as a production executive in charge of script development of major story properties. Mr. Tatelman

had previously headed Music Corporation of America's literary department. He assumes his new post March 1.

JOHN FARROW, Paramount Pictures director and Commander in the Royal Canadian Naval Reserve, has been invested with the insignia of Commander of the Order of St. John of Jerusalem. Lord Wakehurst, Lord Prior of the Order, made the presentation on behalf of His Royal Highness, the Duke of Gloucester, and Grand Prior. Membership is a distinction for outstanding charitable and religious work. Mr. Farrow has been decorated by many governments for his services with the Canadian Navy during the last world war.

EDWARD L. WALTON, who has resigned his post as assistant general sales manager of Republic Pictures, was honored at a dinner attended by 25 home office executives, headed by HERBERT J. YATES, president, and JAMES R. GRAINGER, executive vice-president. Mr. Walton is leaving for Seattle, Wash., where he will make his home.

MAURICE FEUERLICHT, formerly executive aide to the Mayor of Los Angeles and head of Paramount's international 16mm division, has been appointed supervisor of Navy films at the Naval Photographic Center, Washington, D. C.

DR. HARRY J. SCHAD, president of Schad Theatres, Inc., in Reading, Pa., was re-elected a vice-president of the Agricultural and Horticultural Association of Bucks County, the Reading Fair organization. PAUL H. ESTERLY, manager of Schad's Strand, was re-elected assistant secretary.

make its earnings the highest for the industry in 1950. The estimated figure includes sales of assets required by the Paramount consent decree, but also reflects earnings of fewer houses than were affiliated with Paramount up to last year.

SMPTE Membership Drive

Ray Gallo, new chairman of the membership and subscription committee of the Society of Motion Picture and Television Engineers, Atlantic Coast Section, has announced a membership drive for this Spring. Special efforts are to be made to arouse interest in the Society on the part of those interested in new developments in motion pictures and television.

Circuit Sets Freeze

Fox West Coast Theatres has declared a three-month moratorium, ending March 31, on expenses and salary increases in all situations. Bookers and district managers have received merchandise bonus checks.

MPAA Will Enter 10 Films In International Festival

Member companies of the Motion Picture Association of America will enter 10 feature pictures in the International Film Festival competition, February 15 to March 5, at Punta del Este, Uruguay, it was announced by John G. McCarthy, MPAA vice-president in charge of international affairs.

The 10 features include: "Valentino," Columbia; "Intruder in the Dust," MGM; "Sunset Boulevard"; Paramount; "Sands of Iwo Jima," Republic; "Our Very Own," Samuel Goldwyn-RKO; "Treasure Island," Walt Disney-RKO; "Halls of Montezuma," 20th Century-Fox; "Cyrano de Bergerac," Stanley Kramer-United Artists; "Harvey," Universal; "Breaking Point," Warners.

Among the short subjects entered in short subject and special categories competition are: "Beaver Valley," "Trading Post," "Of Men and Music," "Gerald McBoing Boing," "Thundering Rails" and "Fun at the Zoo."

TV A PROBLEM FOR BRITAIN

Rank Shows New Process In Filming

Beveridge's Video Report Gets Government Study on Theatre Showings

by PETER BURNUP

LONDON: Deputy Prime Minister Herbert Morrison told the House of Commons last week that the Cabinet's consideration of the Beveridge Report on Television is "bound to take some time." But Mr. Morrison also promised that a governmental White Paper would be issued as soon as possible and that the matter would be fully discussed in Parliament before any decision was taken.

This Bureau understands authoritatively that the chief consideration borne in on the Government is whether, and by how much, denial to the film industry of the unfettered right to televise into its own theatres would hinder the development of television itself.

BBC Would Have Access

Under pressure by the Beveridge Committee, the BBC agreed to allow film trade television on chosen wave-lengths providing the BBC had access to the films and providing in particular that no advertising television found its way "indirectly into the sphere of the BBC; that is to say, to viewers at home."

If and when film men start in on their own telecasts, the transmissions would be on much higher frequencies than could be received by any set which a domestic viewer could buy. Sooner or later, however, the radio trade would find ways and means of overcoming that one, and marketing some kind of gadget that would enable the home customer to pick up the film trade's product for nothing and, moreover, to enjoy or endure as the case may be that "commercially controlled television" which the BBC monopolists abhor.

There also is the question of television's technical development. The BBC has committed itself, for a number of years to come, to its present 405-line transmission system. As reported on several earlier occasions, the Rank Organization has successfully demonstrated experimentally a 625-line system. It is understood that Mr. Rank's research engineers have been experimenting with definitions as high as 900 lines in the micro-wave channels.

An Awkward Problem

What the inner cabal in the Government is asking itself is whether that research is to be encouraged for television's own sake and, in which case, what steps can be taken to prevent a breach in the BBC's monopoly being made, so to say, through the back door. It's an awkward problem which is giving the Socialist leaders anxious thoughts.

Meanwhile, the film industry is quietly making its plans. The BBC has stated that

it has no objection to the industry transmitting programs to its theatres by land-lines. But the industry believes that would be uneconomic and altogether too expensive. What many film men have in mind as the ultimate ideal is a central transmitting station linked by coaxial cable to six relay stations giving simultaneous transmissions in what the engineers call "omnidirection" to all theatres in a given area.

That admittedly is an ideal of the distant future but eminent physicists here claim it to be an entirely practicable method of film distribution and one which some day will be adopted.

Government Cites Difficulty

For the present, the trade this side is asking for "beamed transmissions" on a point-to-point relay system. It is admitted that 10-degree beams would require to be used in order to cover all theatres in a given area which would very likely open the door for ingenious pirates among domestic television viewers.

The Post Office—the authority here which makes wave-length allocations — is making difficult going by claiming it would be inordinately difficult to find room for film men in the frequency band. To that the film industry replies by pointing to the much more crowded frequency band in the U. S.

Significantly, the authoritative *Times* declares: "There is every reason for encouraging technical experiment in larger screen presentation; it can but advance television techniques generally, and any development that will help to expand the experience of television is considered desirable in many quarters."

The conservatively-minded, liberally-controlled *Times* is accepted here as a reflection of the mind of the government-of-the-day; even though it be Socialist. Mr. Morrison clearly is brooding on a compromise which will preserve the dogma of BBC monopoly and, at the same time, let the film business provide the television pabulum which the populace demands.

No Copyright

There is another consideration—the rights of promoters of the country's classic sporting events. Such occasions clearly will be the highspot of television's year. Never thought of before and only appreciated now in all the TV commotion is the circumstance that, as the law now stands, there is no copyright in a spectacle or in any televising it.

Anxious promoters of such occurrences are now pressing for Parliament to recognize that they have as much right to copyright as the author of a book or the composer of music or the writer of a play. They sense the money in them that TV hills.

LONDON: A short demonstration film of a new process known as Travelling Matte was shown here to a select trade audience last week.

Owners of the process—the J. Arthur Rank Organization—claim that it is the biggest single technical advance since the introduction of sound.

The demonstration follows five years' research and experiment although the process already has been utilized in a number of films. Basically, it aims at replacing back projection in the reproduction of large-scale exteriors. Travelling Matte enables one scene to be printed on top of another without ghosting or unnatural edges, it is claimed, so that the two scenes blend into one sharp picture.

This is done by using a special beam-splitter camera which records on two rolls of film at once; one making a normal image of the scene and the other a pure silhouette. The necessary background to the picture is later combined with these two rolls of film in the laboratories and the whole "married" into a finished composite said to be of extraordinary clarity and depth of focus compared to the regular process.

Claimed to be an overwhelming advantage over other processes is the saving of studio space and the reduction of setting-up time which Travelling Matte possesses. The stage space used is only that required by the foreground action, plus about 15 feet behind for backing and lighting equipment. Another valuable factor claimed for Travelling Matte lies in the post-shooting control of a composite picture. The plate for the background may be replaced by a new one.

Alternately, it can be shot after the foreground action has been recorded. The balance between the foreground and background is completely controllable in the laboratory processing. Also, it is said, Travelling Matte completely obviates the smudgy dark grey which develops in normal back-projection treatment of night scenes.

"Trio" to Be Shown in Cincinnati Benefit

The complete film, newspaper and broadcasting resources of Cincinnati are being pooled for a benefit opening of "Trio" for the Cerebral Palsy Associations in Cincinnati, February 22. The joint announcement was made this week by Max E. Youngstein, Paramount Pictures vice-president in charge of national advertising, publicity and exploitation, and Leonard H. Goldenson, president of the CPA and of United Paramount Theatres. Details of the opening are being worked out in Cincinnati by Hal Marshall, special field representative for Paramount, distributor of "Trio" in the Western Hemisphere.

The National Spotlight

ALBANY

Price increases at circuit first-run theatres in Albany, Schenectady and Troy touched off a wave of speculation whether similar advances would be ordered for city chain and independent houses throughout the exchange territory. The Palace, Fabian-operated, and the Strand, Warners, hiked their night admissions from 65 to 70 cents; Saturday evening and Sunday charge, from 74 to 80 cents, tax included. Proctor's, only Fabian theatre in Troy, and the Troy, one of three Warner houses in that city, followed suit. Proctor's and the State, two of the five Fabian houses in Schenectady, made a simultaneous upscaling. . . . Gene Autry's stage troupe was to appear at Warners' Avon, Utica, and at the R.P.I. Field House in Troy, under Variety Club auspices. . . . Variety Tent No. 9 will hold its annual dinner dance, honoring the retiring officers and other crewmen, in the Ten Eyck Hotel, March 3.

ATLANTA

The Paramount is doing well with "The Steel Helmet." Playing at other theatres: Rialto, "Mad Wednesday"; Rhodes, "All About Eve"; Loew's Grand, "Kim"; Fox, "Halls Of Montezuma." . . . On the row visiting and booking were: J. H. Thompson, Martin & Thompson Theatres in Georgia; John Thompson, Family drive-in, Gainesville, Ga.; Sidney Laird and L. J. Duncan, Duncan Theatres, West Point, Ga.; P. L. Taylor and A. L. Bishop, Bishop Theatres, Columbus, Ga.; Mrs. Violet Edwards, Royal, Monticello, Ga.; and Nat Williams Interstate Theatres, Thomasville, Ga. . . . Dusty Rhodes, general manager Dixie drive-in Theatres, checked in after a visit to their Florida theatres. . . . President Arthur C. Bromberg, Monogram Southern, back to his office after a visit to his Memphis branch. . . . John M. Albritton, has sold his Booker drive-in, Sarasota, Fla., to Chas. Wilson. . . . Olin Evans has opened his Starlite drive-in, Florida, Ala.

BALTIMORE

Five new pictures offered at the first-runs with six holdovers due to good patronage. New ones included "The Iroquois Trail," with vaudeville headed by Tex Ritter, at the Hippodrome; "Dial 1119," at Loew's Valencia; "Prelude to Fame," at the Little; "Tough As They Come," with "Trial Without Jury," at the Times and Roslyn same time. Second week holdovers were "Kim," at Loew's Century; "Branded," at Keith's; "Halls of Montezuma," at the New Theatre; "At War With the Army," at Warners' Stanley; "Al Jennings of Oklahoma," at the Mayfair. Town held "Born Yesterday" for a third week, with patronage still big. World offered reissued "Il Trovatore," and "Rigoletto," on same program. . . . Baltimore Board of Education is continuing to have

public school classes see the inner workings of motion picture theatres along the idea originated by Leon Back and Edward Kimple, Jr., of the Rome Associated Theaters.

BOSTON

"At War With the Army" chalked up the biggest Sunday grosses last Sunday in ten years at the Metropolitan Theatre, with an opening day's record which hasn't been equalled in three years. Close behind this film in attendance was "Halls of Montezuma" at the Keith Memorial. Both will hold a second week with possibilities of a third. Other business was spotty. . . . Loew's State and Orpheum led by division manager Charles Kurtzman and his staff, staged an old-fashioned "showmanship" premiere of "The Magnificent Yankee" on the eve of its regular engagement at the State. The Hollywood stars present were three MGM favorites, Arlene Dahl, Phyllis Kirk and James Whitmore. . . . The following day Van Heflin came to town on the advance of his latest U-I film "Tomahawk." . . . Two applications for membership have been reported at the offices of Independent Exhibitors, Inc., of New England: Joseph Levine, Rex theatre, Cambridge and Louis P. Vuona, West-erly drive-in, West-erly, R. I.

BUFFALO

The big benefit show staged at the Center to aid the work of the Cerebral Palsy Association was a sell-out and a check for close to \$4,000 was turned over to the association by James H. Eshelman, district manager, Buffalo Paramount corporation. . . . Donald Measer has been appointed manager of Shea's North Park, replacing Stanley Mittlefehldt, resigned. . . . Dave Miller, U-I, distributor chairman; James H. Eshelman, exhibitor chairman; Pete DeFazio, co-distributor chairman and Bill Brereton, publicity chairman, held a Brotherhood Week mass meeting in the Variety club. . . . The eastern premiere of "The Great Missouri Raid," will be staged in Dipson's Palace in

Jamestown on February 11 and Gerry Germain is setting up a big campaign on it. . . . "Halls of Montezuma," was welcomed to Geneva last Sunday evening with a special program on the stage of Schine's Geneva theatre. Mayor Arthur J. McCann was the principal speaker.

CHICAGO

The worst winter weather on record for years bit into what theatremen hope is a box-office revival here. Neighborhood houses suffered the most. Loop houses with strong product managed to do good business generally despite below zero temperatures and snow storms. "At War With the Army" led the parade by playing to packed houses at the Oriental and hitting around \$60,000 for its first week. Also doing well were "Born Yesterday," "Halls of Montezuma," "Cyrano de Bergerac," "Kim," "Tomahawk," and "The Great Manhunt." At art spot, the World Playhouse, "Bitter Rice" continued strong. Film has broken all box-office records for the house. . . . Two neighborhood theatres, the Essex and Rena, have closed. The Bertha, shuttered early in the winter, was reopened. Theatre is now being run by the Daphne Amusement Corporation headed by Betty Mitchell and Van Paleologos. . . . MGM contracted for 213 spot announcements during the year on radio stations WBBM and WMAQ to play up their product. "Kim" is being ballyhooed at present. . . . Vic Bernstein, Monogram's head booker, announced booking of Monogram films into 300 theatres in the Chicago area during the week of February 11 to 17 when company is celebrating National Monogram Week. Company has also booked the "Little Rascals" series, former "Our Gang" comedies, into 500 houses for the occasion.

CINCINNATI

With a 11-inch snowfall and a 10 below zero temperature over several days, grosses are better than they have been in several previous weeks. "Born Yesterday" is doing an estimated 40 per cent above the RKO Albee house average, with "Halls of Montezuma" is giving the Capitol an approximate 20 per cent over par. Other current offerings, the majority of which are heading for satisfactory figures, include: "The Steel Helmet," RKO Palace; "Kim," third week at the RKO Grand; "Operation Pacific," RKO Lyric for a second week after opening at the Albee; "At War With the Army," third downtown week at Keith's, after two weeks at the Capitol and "The Mudlark" at the Guild. . . . Al Riesenbeck has been transferred from manager of the Times theatre to the Capitol by Mid-States Theatres, Inc., replacing Colonel Joseph E. Goetz, who has returned to the Air Force, in Washington, as chief of the Motion Picture and Entertainment section. Mr. Riesenbeck's brother,

(Continued on following page)

WHEN AND WHERE

February 15-16: Board of Directors meeting, Allied States Association, Hotel Statler, Washington, D. C.

March 18: Annual convention, Theatre Owners of Oklahoma, at the Biltmore Hotel, Oklahoma City.

May 9: Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.

June 24-25-26: Annual convention, Mississippi Theatre Owners Association, at the Buena Vista hotel, Biloxi, Miss.

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Eddie, manages the Mid-States Keith's here. . . . Murray Baker, local booker for the Schine circuit, has resigned to become buyer and booker for Northio Theatres, Inc. . . . J. Joseph, previously Alpine circuit general manager with headquarters at Kingwood, W. Va., has taken over the Alpine, at Salem, W. Va., making the fourth house he has acquired from the circuit in recent weeks.

CLEVELAND

Ernest Schwartz, was reelected president-secretary of the Cleveland Motion Picture Exhibitors Association for the 18th year at a general meeting. All other officers were also reelected by acclamation: vice-president, A. E. Ptak; treasurer, Ted Vernes. Meyer Fine, P. E. Essick, Max Lefkovich and Frank Porozynski were re-named to the board of directors. . . . Some 125 industry members attended a gala first annual Critics Circle Award luncheon in the Carter Hotel when W. Ward Marsh, Plain Dealer critic, presented a trophy to actor Hugh Marlowe for "All About Eve" as the Circle's choice as best picture of the year. . . . Royal theatre, Cleveland, and Port theatre, Port Clinton, are reported closed until further notice. . . . Miles drive-in, completed in late fall by the Ohio Drive-In Theatre Corp., of Cleveland has a tentative April 1 opening date. . . . C.V. Coffel succeeds E. H. Bond as manager of the Belle theatre, Bellefontaine. . . . David Kaufman, 51, Warner salesman, was killed instantly when his car skidded near Salem and ran into a telephone pole. Surviving are his wife, Rita, a daughter, Mrs. Joan Barr of Far Rockaway and twins, Doris and Donald. Burial was in Far Rockaway.

COLUMBUS

Worst cold wave of season, accompanied by heavy snow, hit box-offices. After one of biggest opening days in recent years, Loew's Ohio saw its first stage show since fall of 1935 suffering from the adverse weather. Debbie Reynolds and Carleton Carpenter headlined the stage bill with "Grounds For Marriage" on the screen. RKO Palace had "Operation Pacific," Loew's Broad showed "Three Husbands" and RKO Grand had a dual revival of "Fighting Caravans" and "Fighting Westerner." The Broad resumed its regular Thursday openings after five-day run of "Three Husbands." . . . "The Mudlark" is playing its initial engagement here at the World. . . . John W. Peck has been named state tax commissioner, succeeding Emory Glander, who has joined a local law firm.

DALLAS

Betty Hutton, accompanied by her two children and three Paramount officials stopped over here at the airport enroute to Florida where she is to complete scenes for the forthcoming film, "The Greatest Show on Earth." . . . "Call Me Mister" was screened at 20th Century-Fox exchange for a group of "Big-D." exhibitors. . . . "French White Cargo" went into the Dallas theatre for a limited run. . . . Two holdovers were prominent along theatre row. The Tower held "Born Yesterday" and "At War With The Army" was in its second week at the Rialto. . . . "King Solomon's Mines" played seven local theatres day and date.

The National Spotlight

DES MOINES

Byron Shapiro, former city manager for Columbia in Minneapolis, has been named new Columbia branch manager in Des Moines. He replaces Ed Hochstin. . . . Dick Gaston, Jr., owner of the Iowa at Fort Madison, has enlisted in the air forces. . . . Nick Yiannias, manager of the Strand, Dubuque, and son of Jim Yiannias, owner of the Dubuque theatres, has been recalled to duty as a lieutenant (j. g.) in the navy. . . . Butch DeFrenne has returned from a trip to Mexico and Texas. . . . Gene Autry visited the Columbia exchange on his recent personal appearance in Des Moines. . . . One of the first things Harold Lyon did when he went from the managership of the Des Moines theatre to the managership of the Paramount in Kansas City, Mo., was to inspect the pass list of the theatre. The list included three pages and the very last name on it was that of Harry S. Truman.

DETROIT

Palms is showing "Storm Warning" and "Rogue River." Weather didn't stop fans from seeing "The Mudlark" at the Fox. "Pagan Love Song" is doing fair at the United Artists. Two re-releases are featured at the Downtown. "Mutiny on the Bounty" and "A Day at the Races." Michigan is offering a double bill, "Operation Pacific" and "California Passage." "Highway 301" and "Two Lost Worlds" playing at the Madison. Adams is showing "Edge of Doom." . . . Neil Talling, manager of the Cinema, in cooperation with the Detroit Times is making it possible for students to see "Cyrano de Bergerac" at a 20 per cent discount. . . . Van Heflin is in town ahead of his latest picture, "Tomahawk." . . . Winners in the "Why I Like The Movies" contest sponsored by 122 Detroit theatres were announced. Of the 35 winners, seven were men.

HARTFORD

New film openings included "The Mudlark," at Loew's Poli; "Mr. Universe," at the Warner Strand; and "Three Husbands" and "The Man Who Cheated Himself," on a double bill at the Allyn. . . . Representatives of the leading theatre circuits in the northeastern states will be among those persons in attendance at the 50th anniversary dinner of Local 84, IATSE, Hartford, on May 9 at the Hotel Bond. . . . Andrew D. Murphy, former operator of the Ritz Thea-

tre, Bowling Green, Fla., has been named to a civilian aircraft consultant's position with the Israeli Government and has left for new duties in Israel. . . . Sal Adorno, Sr., general manager of the Middletown Theatres, Middletown, Conn., has been appointed to the publicity committee for the Middletown Heart Fund Ball.

INDIANAPOLIS

Tent No. 10 of Variety inducted its 1951 set of officers. They are Tommy McCleaster, chief Barker; Claude McKean, assistant chief Barker; Bill Carroll, second assistant chief Barker; Earl Herndon, property master; Ted Mendelssohn, doughy and Burdette Peterson, heart fund chairman. . . . A bill that would require drive-ins to provide a police officer or matron for every 50 cars of capacity has been introduced at the Indiana state legislature. Another would levy fines up to \$100 and/or ten days for taking liquor into a drive-in. . . . Bucky Harris, Universal exploitation man, and Walter Wolverton, manager of the Circle, are setting up plans to premiere "Bedtime for Bonzo" here February 15. . . . The worst blizzard in years kept salesmen off the road and delayed film deliveries in central and southern Indiana last week. . . . "At War With The Army" grossed fine at the Indiana as did "Kim" \$13,500 at Loew's, despite the cold. "Storm Warning" was fair at the Circle.

KANSAS CITY

The blast of winter cut theatre attendance as much as 50 per cent; some places even more. Even southern Missouri towns had temperatures as low as 21 below zero. . . .

"Harvey," after a big week at the Fairway Tower-Uptown first-run was moved over to the downtown Esquire with "The Trail of Robin Hood." . . . The Paramount is holding over "At War With The Army." The RKO Missouri is holding over "Operation Pacific" and "Mark of the Gorilla." "The Lost One" is at the Kino to be followed by "The Red Shoes" which, when first shown at this theatre, ran six months. "The Steel Helmet" is the bill at the Fairway Tower-Uptown with the Tower having a second feature, "Lonely Heart Bandits." "Kim" is current at the Midland, accompanied by "The Tougher They Come." . . . The Glen, neighborhood theatre in Kansas City of the Dickinson circuit, advertised the double bill "King Solomon's Mines" and "Tripoli," and said "Two Technicolor Triumphs—Only the scope and magnitude of the motion picture screen could give access to such entertainment! No other medium today can approach it!"

LOS ANGELES

Long run competition between two first showings was offered by "Born Yesterday" entering a sixth week at the Pantages and Hillstreet while "Harvey" scored a fifth week at the United Artists circuit. For "The Magnificent Yankee," it was a seventh and final week at the 4 Star. "Cyrano de Bergerac" is still at the Fine Arts, where it marked an 11th week. "Kim" went into a second week at Loek's State and the Egyptian and "The Mudlark" held forth at the Los Angeles and Chinese group. New entries were "Dark City" at the Orpheum and

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Hawaii, "Storm Warning" at the three Warner theatres, and "At War with the Army" at the two Paramounts. Imports of note were "Quartet" and "Kind Hearts and Coronets" paired at the Uclan and Hollywood Music Hall. Marlene Dietrich's "The Angel" and "Desire" at the Paris and "Trio" at the Beverly Canon. . . . Visiting Film Row was Harry E. Aitken of the New York Epoch Productions office. . . . Al Hallman resigned as manager of Harry Wineberg's Oriental theatre in Hollywood, with Harold Gimbal filling in on the job until the naming of a new manager.

LOUISVILLE

While some holdovers were in evidence, new programs dominated the first run scene here. "Operation Pacific" was held over for a second week at the Mary Anderson, while "Halls of Montezuma" was moved over from the Rialto to the Brown for a further run. In with new bills, the Rialto offered "At War With the Army" and "Federal Man," with the Strand presenting "Walk Softly, Stranger" and "Double Deal." Loew's was scheduled to bring in "Kim" and "Revenue Agent," while the Scoop offered "Baboon Beast of Africa" and "I Married Adventure." . . . Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners, and Clarence Taylor, assistant to Mr. Crowe, journeyed to Memphis, Tenn., to attend the Tri-State Theatre Owners Association convention. . . . According to the monthly report of state revenue, compiled by the Department of Finance and the Department of Revenue, Amusement Tax (combined) for December 1950 was \$7,482 less than for a corresponding period in 1949. Amusement Tax (combined) for July through December 1950 was \$21,711 less than for a corresponding period in 1949. . . . The Webb theatre, Burkesville, Ky., is undergoing extensive remodeling. . . . Visiting the row were Luther Knifley, Art theatre, Knifley, Ky.; George Lindsay, Lindsay, Brownsville, Ky.; Robert Enoch, State and Grand, Elizabethtown, Ky.; Lewis Baker, Star, West Point, Ky.

MEMPHIS

Loew's Palace showed "Cause for Alarm," Loew's State played "Prehistoric Women." Malco held over "Born Yesterday." Strand showed "At War with the Army," and Warner showed "Storm Warning." . . . Highway traffic in the Memphis trade territory was bogged down by the snow but no theatres were forced to close. Film shipments got through. . . . M. A. Lightman, Sr., president of Malco Theatres, Inc., has accepted the nomination to serve on the board of directors of the Council of Living Theatre Foundation, a national organization founded to aid and stimulate the legitimate theatre. . . . K. K. King, Searcy, Ark., is the new president of Theatre Owners of Arkansas, Mississippi and Tennessee. He was elected to succeed Max Connett, Newton, Miss. Gordon Hutchins, Corning, was elected Arkansas vice-president; R. B. Cox, Batesville, Mississippi vice-president, and Nathan Flexer, Waverly, Tenn., vice-president. M. A. Lightman, Jr., Memphis, was named secretary-treasurer. The convention was in Memphis. . . . Exhibitors booking and shopping on Film Row included Leon Roundtree, Holly Springs; W. F. Ruffin, Jr., Covington; G. W. Jones, Little Rock; John



"Some kissing you got to expect. When they catch old Two-Gun without his horse he is practically helpless!"

Mohrstadt, Hayti; Earl Bandiver, Kennett; Whyte Bedford, Hamilton; W. C. Kroeger, Portageville; Louise Mask, Bolivar, and Benny Huffer, Clinton.

MIAMI

Harry Levine, booker for all Paramount variety houses, was in town. . . . Wayne Rogers, manager of the Clughton's Normandy, reported increased business following the recent opening of an elaborate food mart. . . . "Red Shoes" made its first appearance at drive-ins in the area, with a simultaneous showing at Tropicair and Miami drive-ins. . . . Tent No. 33 of the Variety Club is sponsoring a gigantic circus with the featured star to be the Lone Ranger. Jack Bell is chairman. Proceeds are going to the Variety Children's Hospital. . . . A \$50,000 damage suit was filed here against Wometco and Wolfson-Meyer Theatre Enterprises by a woman patron claiming a back injury from a fall at the Surf theatre about a year ago. . . . Film offerings included "Born Yesterday," Carib, Miami, Miracle; "Kim," held over for a second week at Florida, Sheridan; "Prelude to Fame," Lincoln, Mayfair Art.

MILWAUKEE

Some 200 attended the kick-off meeting in conjunction with Brotherhood Week at the Varsity theatre here. . . . "Kim" opened at the Riverside with co-feature "Hunt the Man Down." At the Fox-Wisconsin "September Affair" was shown, and "Operation Pacific" played at the Warner with "Blue Blood." . . . Complaints are coming in to the museum here from county schools and adult groups because they have been deprived of film rental service. Since the public library turned over its films to the Museum, those outside of the city of Milwaukee, who must pay a rental fee, have been unable to rent films. Legislation from the state would be

required before the county could make a contract with the Museum.

NEW ORLEANS

"Bitter Rice" is in its sixth week and probably headed for a seventh at the Avenue; "Born Yesterday" is doing well in its third week at the Orpheum. This is also the third week of "Cyrano" at the Tudor. "September Affair" at the Saenger, which had a special midnight show as a benefit for the United Cerebral Palsy Association. . . . Film Row visitors were Joy N. and Fred Houck, Shreveport, La., executives of Joy Theatres; Ernest D'Amores, Churchpoint, La.; K. O. McNair, of McNair Theatre Equipment, Hattiesburg, Miss.; Robert Mollizen, Norco, La.; F. G. Pratt, Jr., Vacherie, La.; Benton Roy, Mansura, La.; Ed Ortte, Biloxi, Miss.; W. C. Sharpe, Jackson, Miss.; B. B. Dossett, Hattiesburg, Miss.; William Lighter, Jr., Pass Christian, Miss.; Ernest Clinton, Monticello, Miss.; Mike Ripp, Mobile, Ala.; L. D. Guidry, Ville Platte, La.; Mr. and Mrs. Tanos Joseph, Franklin, La.; Ernest Delahaye, Maringuoin, La.; Max Connett, Forest, Miss.; G. E. Wiltse, Dallas; A. Harry Comak, Broussard, La.; H. D. Vucovich, Pensacola, Fla.; John Luster, Robeline, La.; Roy Pfeiffer, Baton Rouge, La.; Vic Smoltich, Biloxi, Miss.; A. W. Ansardi, Buras, La., and J. A. Parker, Westwego, La.

NEW YORK

Bad weather affected theatre business somewhat in the neighborhood areas, but along Broadway, where Danny Kaye opened on the stage with "Call Me Mister" on the screen, and at the Paramount, where "At War With the Army" is showing, business was very strong. . . . Three new pictures were scheduled to open this week on and around Broadway: "The Man Who Cheat-

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ed Himself" at the Palace; "Frenchie" at the Criterion; and "The Inheritance" at the Symphony. . . . The marriage took place last weekend of Athanasia George Skouras, daughter of Mr. and Mrs. George P. Skouras, to Martin Sweeney, Jr., son of Mrs. Martin Sweeney and the late Mr. Sweeney, at Rye, N. Y.

OKLAHOMA CITY

Showing are "Kim" at the Midwest; the Warner is showing "Storm Warning" and at the Sooner, "Southside 1-1000" plus "Law of the Panhandle," are playing. "The Mudlark" is showing at three theatres, Criterion, Plaza and Ritz. . . . About 350 theatre owners and motion picture distributors from over the state met Monday at the Midwest theatre to discuss participation in National Brotherhood Week. . . . A neighborhood theatre manager told police he is planning to fight fire with fire unless armed bandits quit robbing him so often. Robert Busch, 40, manager of the Villa and Uptown theatres, was inside the Villa when the holdup occurred. He rushed out and was almost run down by the gun man. It was the second time in a week. Thursday night the gun man escaped with \$80, and Monday night he got \$208 from the same theatre. He said: "We don't know what the outcome will be if we are robbed every three or four days."

OMAHA

The Paramount theatre did nearly \$14,000 on "Kim." . . . The nickel boost in admissions has brought no noticeable change in number of patrons here. . . . Hildegard will be at the Orpheum theatre the week of February 9. . . . March 1 is now the opening date for Walter Creal's new Centre theatre. . . . Bill Tammen put new seats in his Moon theatre, Yankton, S. D. . . . Abe Sadoff has renewed lease on his Fourth Street, Sioux City, Ia., after plans to tear down the house and a build anew failed. . . . Tri-States is now using second-run pictures the first half of the week at the Iowa theatre, Sioux City, Ia. . . . Julius Wareberg has again taken over the Irwin theatre at Irwin, Ia., from Martin Axeland.

PHILADELPHIA

Managerial changes announced at the Warner Brothers theatres here has Johnny Nirenberg, of the Northeastern, replacing Dick Parks, resigned, at the Forum. Morris Connors moves from the Palace to the Orpheum, replacing Lee Klein, on a sick leave. Herman Comer replaces Joe Nevison, who left the company, at the Colonial, with John Plunkett moving from the Allegheny to the Princess to replace Comer. The Allegheny went into weekend operations with Maurice Dovyberg as manager. . . . Mrs. Vivienne Laird will operate the Colonial, Hopewell, N. J., which was directed by her late husband, with Allied handling the booking and buying. . . . Melvin Fox closed down his Pennypack, neighborhood house here. . . . Crescent here was sold at auction this week. . . . Abe Sunberg is operating the Lincoln drive-in here on weekends on a lease from owner Neil Hellman, who will resume regular operations of the outdoor theatre on Easter Sunday. . . . Harry Tyson is now relief manager for the Barbalow Circuit in Camden, N. J. . . . Jack Beresin, Leo Posel and Meyer Adelman comprise the indus-

try committee raising funds for the Deborah Tuberculosis Sanatorium. . . . H. Merrill Young was installed as president of Local 661, projectionists union in Reading, Pa., with Frank J. Pappa installed as president of Local 284 in Wilmington, Del., it has been announced.

PITTSBURGH

John Walsh has succeeded Pete Dana, Eastern Division sales manager for Universal-International, as Chief Barker for Variety Club (Tent No. 1) here. . . . A shuffle in the Harris circuit returns Bill Zeilor as manager of the downtown Harris. Sam De Fazio leaves that house to take over at the Liberty, and Les Bowser has moved to the Beechview. . . . Stanley Jack Lange has replaced Frank Reller as Virginia sales representative for Republic exchange. Mr. Lange quit his spot on the RKO booking staff for the new assignment. . . . William R. Wheat III, Sewickley exhibitor, has purchased the Coraopolis theatre from the F. E. McGillick Co. . . . The Penn has joined other first-run houses downtown in adding a nickel to the admission scale. . . . One of the chief topics in the theatre colony here concerns the record-breaking gross racked up by "Mr. Roberts" at the Nixon. . . . Hugh McKenzie is the new RKO exploitation representative for the Pittsburgh-Philadelphia-Washington territory.

PORTLAND

Unusually cold weather put a decided "freeze" in the box offices. . . . In connection with run of "Emergency Wedding" manager Russ Brown of Paramount offered a one-month pass for two for the best local story about "emergency wedding" and re-booked the picture for a second week together with "At War With the Army." . . . Ted Galanter, MGM exploitation, bringing Kathryn Grayson into the Northwest for personal appearance on "Ground for Marriage." . . . Cast members of the Portland Civic Theatre production "Born Yesterday" were guests of James R. Beale, Portland manager of Columbia, for a preview of the film.

SAN ANTONIO

Visitors along Film Row included the following: Chester Kyle, Hi-Way drive-in at Kingsville, and Robert Champion of the Rio Grande theatre, Progresso, Texas. . . . Manuel Sales and Ramon Montemayor are president and vice-president of the cooperative which is operating the Luna theatre, Crystal City, under a lease from Ignacio Luna. . . . Frederico Rodriguez of the Rodriguez circuit in Northern Mexico, was in town setting up dates for the personal appearance tour of the Mexican film star "Chato" Ortin.

SAN FRANCISCO

"Operation Pacific" at the Paramount led the first-week gross parade with "Born Yesterday" at the Orpheum topping holdovers. . . . On the street now: "Tomahawk" at the Orpheum, "The Sun Sets at Dawn" at the Golden Gate, "Grounds for Marriage" at Loew's Warfield, and "The Mudlark" at the Fox. . . . Blumenfeld Theatres has leased the 1,800-seat Downtown to three Northern Californians for vaudeville. The men are Harry Braemer, Edward G. Maley and Leslie Gillan. The policy is 12 variety acts,

changed once a week, and the house to be open Friday, Saturday and Sunday nights, with Sunday matinee. . . . Universal Exchange is increasing its office staff. . . . Trans-California Theatre Co. will open the Mission drive-in in March. Jack Lourey, formerly with United Artists theatre and more recently with Trans-California at Santa Cruz, will manage. . . . 16,336 television sets were sold in the Bay Area during December, bringing the January total to 143,406 sets, and marking a 13 per cent increase over the December figure. . . . Top public relations and exploitation for the week goes to manager Mark Alling of the Golden Gate theatre, and his publicist Bill Blake.

TORONTO

"The Mudlark" moved from the Odeon Toronto to the Odeon Hyland for its fourth week holdover in its current first run here. Other holdovers included "The Dancing Years" in its third week at the Towne Cinema, and remaining for a second week were: "Where Danger Lives" at the University and Nortown, "Pagan Love Song" at the Loew's, and "I'll Get By" doubled with "Traveller's Joy" at the Odeon Danforth, Fairlawn and Humber, the latter of which is in its second showing. Openings this week had "Dallas" at Shea's, "Caged" at Imperial, "So Long at the Fair" at the Odeon Toronto, "Frenchie" at the Uptown, "Elizabeth of Lady Mead" at the Victoria and Eglinton, and "Undercover Girl" at the Downtown, Glendale, State, Scorbora and Mayfair. . . . For its second showing, "Odette" is billed with "Born To Be Bad" at the Tivoli and Capitol. . . . James R. Grainger, Republic's executive vice president in charge of sales and distribution, was in Toronto for meetings with A. W. Perry, president and general manager of Empire-Universal Films, Republic's Canadian outlet. . . . Harvey Kathron has been named Canadian Sales manager for Pioneer Films Limited.

WASHINGTON

New openings include: "Born Yesterday" at the Warner; "Vendetta" at RKO Keith's; "Cause for Alarm" at the Capitol; "The Mudlark" at the Plaza; "California Passage" at the Metropolitan; "Orpheus" at the Dupont; and reissues of "Fallen Idol" and "Third Man" at the Little; holdovers include "Cyano" at the Playhouse for a third week and "At War With the Army" at the Palace for a second week; and "Seven Days to Noon" at the Trans-Lux for a third week. Carryover for the week was "Halls of Montezuma" at the Columbia. . . . The Variety Club of Washington, Tent No. 11, presented a check for \$2,500 to the Metropolitan Police Boys Club. Presentation was made by Chief Barker Morton Gerber. . . . Joan Fontaine was a Washington visitor, for a special showing of "September Affair" at the Motion Picture Association's Academia theatre. The Italian Ambassador and Signora Tarchiana were guests of honor. Also in town for the event were Hal Wallis, producer of the film, and Mr. and Mrs. Joseph Hazen, Wallis-Hazen, Inc. . . . Notices have gone out to the Variety Club members from general chairman Herman Lowe, asking them to reserve Monday, February 19, for the combination Brotherhood-Valentine luncheon at the National Press Club. . . . J. B. Brecheen, branch manager of RKO, was appointed by Chief Barker Morton Gerber to handle a stag buffet for Film Row personnel.

The Hollywood Scene

Escapism Wrong Word, Right Idea, Says Hecht

by WILLIAM R. WEAVER
Hollywood Editor

Escapism is an ill fitting word for the type of entertainment on which the industry and its customers thrive best, says Harold Hecht, but until and unless the world calms down to a serenity that hasn't prevailed in at least a couple of decades the producer of motion pictures will do well to deal in that commodity exclusively. He says escapism is a badly chosen word because it has about it an implication of the furtive, of flight from responsibility, of surrender to fear, connotations which impel normal persons to reject it. What a customer really wants to receive for his ticket expenditure is respite rather than rescue, easement of tensions, relief from pressures, a breather, so to speak, rather than a blueprint.

Harold Hecht is the producing member of Norma Productions, in which Burt Lancaster his partner, and their "The Flame and the Arrow," spoken of around Hollywood as the top-grossing independent production of the year, exemplifies the Hecht thinking. It was as full of strife, stress and strain as the hardest vicarious adventurer could wish it to be, but it was strife, stress and strain in that could be viewed objectively because it has no parallel in the life of the viewer. When objectivity ceases, he says, entertainment flies out the window.

It was largely the trouble pictures, ham-

mering away at problem themes, pounding out messages, dramatizing distress conditions already frustratingly familiar to the customer, that broke down the steady theatre-goer's long standing confidence in the unflinching capacity of the cinema to deliver a money's-worth of amusement. Films that gave the observer no more than a representation of his own troubles, or added others to his load, made him a sitting duck for television, night baseball or anything else he wouldn't have to worry about afterward. Mr. Hecht says the first Norma Production, "Kiss the Blood Off My Hands," taught the partners all they need to know about trouble pictures.

The next two pictures on the Hecht schedule, which will go into production shortly, will typify the principles indicated in the foregoing. "Tenn Tall Men," which may have to take another title, is an Arabian adventure story, in Technicolor, categorically comparable to "The Flame and the Arrow." "Small Wonder," on the other hand, is the story of the first year in the life of a baby, an ordinary baby born to ordinary parents. "Ten Tall Men" will contain plenty of hazardous experiences to be viewed, as were those in "The Flame and the Arrow," objectively. But nobody'll be expected to be objective about "Small Wonder," a story, as described by its producer, as trouble-free as it is universal in its appeal to film-goers.

Eight pictures were started during the week.

Cecil B. DeMille started his expansively planned "The Greatest Show on Earth," in Technicolor, with Betty Hutton, James Stewart, Cornel Wilde, Dorothy Lamour, Gloria Grahame, Charlton Heston and Lyle Bettger named so far in a cast that will be steadily augmented as the large-scale production proceeds.

Paramount's Paul Jones launched "Favorite Spy," the next Bob Hope picture, which will get another title later, with Hedy Lamarr opposite the comedian and with Norman Z. McLeod directing.

Arthur Freed began shooting "Texas Carnival," Technicolor, for MGM, with Charles Walters directing Esther Williams, Red Skelton, Howard Keel, Ann Miller and a large supporting cast.

Frank Rosenberg went to work on "The Secret of Convict Lake" for 20th-Fox, directed by Michael Gordon and with Gene Tierney, Glenn Ford, Barbara Bates, Zachary Scott and Ethel Barrymore in the cast.

Producer Sol C. Siegel started filming "The House on the Square" for 20th-Fox, in England, with Roy Baker directing Tyrone Power, Constance Smith and others.

Republic rolled "Wells Fargo Gunmaster," an Alan "Rocky" Lane number directed by Phil Ford and produced by Gordon Kay.

Monogram turned cameras on "Wild Horse Canyon," a Whip Wilson Western produced by Vincent Fennelly and directed by Lewis Collins.

Producer-director Irving Allen started independent production of "Slaughter Trail," in Cinecolor, with Andy Devine, Gig Young and Virginia Grey most prominently in the cast.

THIS WEEK IN PRODUCTION:

STARTED (8)

INDEPENDENT

Slaughter Trail (Irving Allen Prod.)

MGM

Texas Carnival

MONOGRAM

Wild Horse Canyon

PARAMOUNT

Favorite Spy
The Greatest Show on Earth

REPUBLIC

Wells Fargo
Gunmaster

20TH CENTURY-FOX

The House on the Square (England)
The Secret of Convict Lake (Mammoth Lake)

FINISHED (6)

MGM

Love Is Better Than Ever
Rich, Young and Pretty

MONOGRAM

Ghost Chasers

PARAMOUNT

Here Comes the Groom

RKO RADIO

Rustlers' Range

UNIVERSAL-INT'L

Ma and Pa Kettle at the County Fair

SHOOTING (28)

COLUMBIA

The Secret
Remember That Face

EAGLE LION

Cloudburst (Monter-Paal Prod.; London, England)

INDEPENDENT

Storm Over Tibet (Summit Prod.)

Secrets of Beauty

(Hallmark Prod.)
The Lady Says No!
(Ross-Stillman Prod.)

MGM

Strictly Dishonorable
The Law and Lady
Lovely

The Bradley Masen
Story (formerly Mason)

The Tall Target (formerly "The Man on the Train")

The Strip

PARAMOUNT

Crosswinds (Florida)
Submarine Command (formerly "Submarine Story")

RKO RADIO

On the Loose (Filmmakers)
Flying Leathernecks
The Thing (Winchester Pictures)
Two Tickets to Broadway

20TH CENTURY-FOX

Golden Goose (Thor Prod.)

Meet Me After the Show

The Frogmen
Kangaroo (Australia)

UNIVERSAL-INT'L

The Real McCoy
The Golden Horde
Iron Man

WARNER BROS.

Painting the Clouds With Sunshine
Moonlight Bay
I Was a Communist for the FBI
Tomorrow Is Another Day

NEW BLOOD IS FLOWING INTO PRODUCT STREAM

by FRED HIFT

THE young people shown and listed on this page represent exhibition's best and safest insurance for the future. Now being groomed for stardom by the various studios,



Marlon Brando



Peggy Dow

they will one day help shape the pattern of the motion picture box office.

This new crop of players has much to distinguish it from the great names who for so many years have maintained themselves successfully in the popular esteem.

The days when producers picked pretty girls from behind store counters or on the basis of a fleeting glance in an elevator are past history. Most of today's young performers have a solid background, mostly on the legitimate stage. A chosen few, like Charlton Heston, have come from television, a medium to which some look as an increasingly promising talent pool for Hollywood. Today's screen fledglings are a surprisingly serious lot.

These boys and girls come from all over. What with personal appearances taking an increasingly important role in picture exploitation, exhibitors might note their birthplaces. A community inevitably has pride in its native sons and daughters and its interest in them pays off at the box office, particularly when supported by a smiling "howdy" from the stage of the theatre.

The companies are looking for new blood and are encouraging fresh faces. In this they enjoy the support of exhibition which, during the past year, has found that the luster of the old-established star names is beginning to dim.

Wrote one theatre man to the Herald: "Unless we help create new star talent, our screens are doomed to slow death in a very few years."

Here, studio by studio, are the screen's outstanding contenders for stardom, listed with their birthplaces for the convenience of HERALD exhibitor readers.

METRO: Stewart Granger (born in England) made his first appearance in a Hollywood picture in "King Solomon's Mines." His next film is "Soldiers Three" and he is now being paged for "Ivanhoe" by the studio, which has big plans for him.

Debby Reynolds and Carleton Carpenter are the new teen-age song-and-dance team which the studio is developing after their success in "Two Weeks with Love." Carleton, who hails from Bennington, Vt., and Debby, an El Paso girl, are now on a personal appearance tour. Mario Lanza (New York City) is Metro's new singing star. He will next be seen in "The Great Caruso."

Other Metro hopefuls are Keefe Brasselle (Elyria, Ohio); Sally Forrest (San Diego, Cal.); Jean Hagen (Chicago), Monica Lewis (Chicago), Paula Raymond (San Francisco), Howard Keel (Gillespie, Ill.) and Marge & Gower Champion.

PARAMOUNT: Nancy Olson, first seen in "Canadian Pacific," broke into the movies from the UCLA campus, where she was studying dramatics. A Milwaukee girl, she is currently at work on "Submarine Command." Charlton Heston, a Hal Wallis



Debby Reynolds and Carleton Carpenter

discovery, owes his break to a television show. Born in Evanston, Ill., he will be seen in "The Greatest Show on Earth" and "Peking Express."

Others at Paramount: Nikki Duval (Quebec); Peter Hansen (Oakland, Cal.), whose next is "Molly"; Barbara Rush (Denver, Colo.), in "When Worlds Collide"; Polly Bergen (Knoxville, Tenn.), under contract to Hal Wallis, next in "Warpath"; Jan Sterling (New York), and Lyle Bettger (Philadelphia).

20TH-FOX: Debra Paget, a native of Denver, first received attention for her part as the Indian girl in "Broken Arrow." A student of dramatics since the age of 11, her next pictures are "Fourteen Hours" and "Bird of Paradise." Jeff Chandler also excelled in "Broken Arrow" as Cochise, the Apache chief. Born in Brooklyn, he stars with Debra in "Bird of Paradise."

Others at 20th-Fox: Constance Smith from Ireland, to be seen in "The 13th Let-



Faith Domergue



Stewart Granger

ter" and "The House on the Square"; Mitzi Gaynor of Chicago ("Take Care of My Little Girl"); Marilyn Monroe (Los Angeles), in "Will You Love Me in December"; Barbara Bates (Denver), in 20th-Fox's current "I'd Climb the Highest Mountain"; Dale Robertson (Oklahoma City), and Jack Palance (New York).

WARNERS: Marlon Brando is the stage's gift to Hollywood. A New Yorker, he impressed in "The Men" for Stanley Kramer and has finished work on "A Streetcar Named Desire" opposite Vivian Leigh.

Others at Warners: Janice Rule (Cincinnati); Larry Tolan (Detroit), to be seen in "The Enforcer"; Barbara Payton (Cleveland, Minn.); Helena Carter (New York); Virginia Gibson (St. Louis); Kim Hunter (Detroit), also in "Streetcar."

UNIVERSAL - INTERNATIONAL:

Peggy Dow, who hails from Columbia, Miss., rates high in the esteem of U-I executives. She appeared in three pictures before her first one reached the public. You'll remember her as the nurse in "Harvey."

Others at U-I: Joyce Holden of Kansas City, Mo.; Rock Hudson (Winnetka, Ill.); Anthony Curtis (New York City); Alex Nicol (Ossining, N. Y.) and Piper Laurie (Detroit).

COLUMBIA: John Derek was born in Hollywood. His next picture is "The Hero," a behind-the-scenes story on college football.

Others at Columbia: Miroslava, Czech-born actress ("The Brave Bulls"); Jody Lawrence (Ft. Worth, Texas); Aldo Da Re (Pen Argyl, Pa.); Anthony Dexter (Talmadge, Neb.), and Sunny Vickers (Pittsburgh).

RKO: New Orleans-born Faith Domergue is Howard Hughes' latest discovery. Currently in "Vendetta," she will also be seen in "Blackbeard the Pirate."



Jeff Chandler



Nancy Olson

Alfred Cohn Dies at 71

Alfred A. Cohn, newspaperman, screen writer, author, former Police Commissioner of Los Angeles and former Collector of the

Port of Los Angeles, died in Hollywood, February 2. He was 71 years old.



Alfred A. Cohn

He was born in Freeport, Ill., and started his newspaper career in Chicago. Mr. Cohn, prior to his retirement from screen writing, wrote more than 100 motion picture scripts. Foremost among them was the screenplay for "The Jazz Singer," which won the first Academy Award ever given for screen writing. He also did scripts for the "Cohens and Kellys" series, "The Cat and the Canary," "Harold Teen" and many others.

During his career as a screen writer, Mr. Cohn worked for Warner Brothers, Universal and 20th Century-Fox. Following this he conducted a daily column in the *Los Angeles Examiner*.

Mr. Cohn also wrote several books, among

TOA AGREES ON ARBITRATION POLL

The results of the Motion Picture Herald's recent poll of exhibitors on the desirability of arbitration for intra-industry dispute agree with the results of investigations conducted nationally by Theatre Owners of America executives, Herman M. Levy, TOA general counsel, reported this week. The January 27 Herald poll indicated that 89 per cent of exhibitors were in favor of arbitration. Mr. Levy said that he and Gael Sullivan, TOA executive director, arrived at the same percentage figure, following a year's on-the-spot sampling of exhibitor opinion.

them "Gun Notches" and "Take the Witness," on which he collaborated with Joe Chisholm. He recently had completed a book covering Hollywood history from the start of picture production there to the present.

John Nickel

John Nickel, owner of the Gayety theatre in Baltimore, died February 2 in Baltimore. One of the city's oldest showmen, Mr. Nickel was 73. His theatre operated intermittently as a burlesque and film house.

Crabbe Sues On TV Use

The rights of motion picture performers appearing in films used on television were put to a test last week in a suit filed in New York Federal District Court by Larry (Buster) Crabbe.

In his \$500,000 damage action, Mr. Crabbe named as defendants six New York television stations, Pathe Industries and the Ford Dealers Association. The actor alleged unauthorized use of his Westerns, which he made as Billy the Kid and Billy Carson.

In two causes of action, Mr. Crabbe alleged the producer of the films had broken a contract with him by reason of failure to pay a percentage of profits as agreed under the terms of the original employment contract, and he held that widespread showing of his films violated his right of privacy.

Sam Milner, 40

Sam Milner, 40, Eagle Lion Classics branch manager in Los Angeles, died February 5 at his home there, after three months' illness. His widow and son survive.

G. M. Montanini

G. M. Montanini, 71, veteran British exhibitor of Manchester and general manager of the 48-theatre H. D. Moorhouse circuit, died recently.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Color by
TECHNICOLOR

AL JENNINGS OF OKLAHOMA

starring

DAN DURYEA • GALE STORM

with

DICK FORAN • Gloria Henry • Guinn "Big Boy" Williams

Screen Play by George Bricker • From a book by Al Jennings and Will Irwin
Produced by RUDOLPH C. FLOTHOW • Directed by RAY NAZARRO

A YANK IN KOREA

starring

LON McCALLISTER

with

William "Bill" Phillips • Brett King • Larry Stewart

Screen Play by William Sackheim
Produced by SAM KATZMAN • Directed by LEW LANDERS

"M"

starring

DAVID WAYNE • HOWARD DA SILVA • LUTHER ADLER

with

Martin Gabel • Steve Brodie • Raymond Burr
Glenn Anders • Karen Morley • Norman Lloyd

Screen Play by Norman Reilly Raine and Leo Katcher
Produced by SEYMOUR NEBENZAL • Directed by JOSEPH LOSEY

GENE AUTRY

and CHAMPION

in TEXANS NEVER CRY

with Mary Castle • Russ Hayden • Gail Davis
and PAT BUTTRAM

Written by Norman S. Hall • A GENE AUTRY PRODUCTION
Produced by ARMAND SCHAEFER • Directed by FRANK McDONALD

MY TRUE STORY

with

HELEN WALKER • WILLARD PARKER

Elisabeth Risdon • Emory Parnell • Aldo DaRe

Screen Play by Howard J. Green and Brown Holmes
Produced by MILTON FELDMAN • Directed by MICKEY ROONEY

Charles Smiley STARRETT • BURNETTE in FORT SAVAGE RAIDERS

with John Dehner • Trevor Bardette
and Dusty Walker

Written by Barry Shipman
Produced by COLBERT CLARK
Directed by RAY NAZARRO

Rosen Urges A Research Institute

A major need in the motion picture industry in these times is a permanent "institute" for the pursuit and coordination of technological research in the opinion of Samuel Rosen, vice-president and treasurer of Fabian Theatres, following the recent announcement in New York of Cinema Productions' plans for cooperating with legitimate theatre interests in the production of a feature film.

Although the picture will be made according to standard techniques, Cinema, an organization of prominent U.S. exhibitors, is said to be anxious to employ such new techniques as the polaroid three-dimensional process.

The establishment of a "Motion Picture Research Institute with a fund of perhaps \$2,000,000, to conduct certain experimental projects," has been proposed by Elmer C. Rhoden, president of Fox Midwest Theatres. The statement is contained in a brochure which the Council of Motion Picture Organizations has under study.

Mr. Rosen expressed the personal opinion that the film industry unquestionably has as much use for technological research as other industries. He believes the possibilities inherent in such research, on an industry-wide basis, would be unlimited for motion pictures.

Lightman a Director Of Foundation Fund

The Council of the Living Theatre's new Foundation Fund last week nominated M. A. Lightman, of Memphis, former head of the Motion Picture Theatre Owners of America, as a member of the board of directors.

Mr. Lightman will represent, as president of Cinema Productions, Inc., a group of 10 of the nation's outstanding motion picture theatre operators joined together to produce a film, "Main Street to Broadway," in collaboration with the Council. Robert E. Sherwood is writing the story and Lester Cowan will produce.

Other new members of the Foundation Fund board are: Henry Fonda, Jose Ferrer, Leland Hayward, Josh Logan and Alfred Lunt.

Paramount, Brandt Seek Out-of-Court Settlement

Attorneys for Brandt Theatres and Paramount Pictures are continuing negotiations with the hope of reaching an out-of-court settlement of the percentage action filed by Paramount two years ago. The original complaint charged inaccuracies in box office reports, and was accompanied by a demand for \$563,265 in alleged damages. It was indicated that the defendants, Harry, Louis, Bernard and William Brandt initiated the talks looking for a settlement.

FAME RADIO POLL GETS AIR MENTION

This year's radio and television poll, conducted by Motion Picture Daily for Fame, has been greeted with unprecedented attention. Practically all winners have mentioned, or are going to mention, their awards in the course of their programs. Martin Quigley, Jr., editor of Motion Picture Herald, presented an award scroll to Irving Olds, chairman of the board of U. S. Steel, during the course of a Theatre Guild of the Air program in New York. On the coast, Eve Arden thanked Motion Picture Daily and Fame for nominating her the Best Comedienne in radio, based on the opinion of the nation's radio critics and magazine and newspaper writers. Bing Crosby, Groucho Marx and Jack Benny also mentioned their awards on the air. Among the television programs acknowledging the honor accorded them were Fred Waring, Meet the Press, Dennis James, Bert Parks and the Show of Shows. Jack Webb told the audience of the awards received by him and the Dragnet program.

Dickson New MPAA Government Liaison

Cecil Dickson has resigned as coordinator of information for the House of Representatives in Washington to join the Motion Picture Association of America.

Mr. Dickson will have the title of special assistant to MPAA President Eric Johnston, now on leave, and will be MPAA liaison with members of Congress and Government agencies. He also will carry out special projects for Mr. Johnston and for Joyce O'Hara, now running MPAA in Mr. Johnston's absence.

Mr. Dickson, a 53-year-old Texan, has had a long career as a capital newspaper man. It is reported that he will receive \$25,000 a year in his new post.

Morrissey Is Elected To Terrytoon Board

Michael A. Morrissey, honorary chairman of the board of the American and Union News companies, and former president of both organizations, has been elected to the board of directors of Terrytoons, Inc., it was announced this week by Paul Terry, president of the cartoon-producing company. Mr. Morrissey, a prominent Catholic layman, is a director of the Emigrant Industrial Savings Bank, the Commodore Hotel, the Irving Trust Company and the Pullman Company. In 1940, was named a Knight of Malta by Pope Pius XII.

Screencraft Acquires Three

Three Pine-Thomas pictures: "Power Dive," "Forced Landing" and "Flying Blind" have just been obtained by Screencraft Picture, Inc., Jack Berkson, president, announced last week.

Stock Option Up at Loew's Annual Meet

Election of 11 directors and voting on a plan under which six key executives would receive options on a total of 250,000 shares of common stock will be the principal business at Loew's annual stockholders meeting, March 15, in New York. Part of the stock option plan includes extension of existing contracts of the six executives involved.

Confirmation that Loew's has entered into negotiations for a consent decree with the Government was also contained in the proxy statement mailed to stockholders this week.

Approval of the stock option plan was urged by Nicholas M. Schenck, president, in a letter accompanying the statement. As previously reported, the directors January 17 voted options to the following: Dore Schary, production vice-president, 100,000 shares; Arthur M. Loew, president of Loew's International, 40,000 shares; vice-presidents Benjamin Thau, Joseph R. Vogel, Charles C. Moskowitz and Louis K. Sidney, 27,500 shares each. Purchase price will be 16½¢, the price of the stock January 17.

Contingent on approval of the plan, contracts of the executives will be extended as follows: Mr. Schary, exclusive services from July 26, 1955, to January 17, 1958; Mr. Loew, from March 1, 1955, to March 1, 1958; Mr. Thau, from March 1, 1954, to January 17, 1958; Mr. Vogel, from March 1, 1954, to March 1, 1958; Mr. Moskowitz, from March 1, 1954, to March 1, 1958, and Mr. Sidney, from March 7, 1954, to January 17, 1958.

The 11 directors nominated for reelection are: Leopold Friedman, F. Joseph Holleran, Eugene W. Leake, Mr. Moskowitz, William A. Parker, William F. Rodgers, J. Robert Rubin, Mr. Schenck, Mr. Vogel, David Warfield and Henry Rogers Winthrop.

Compensation paid in 1950 to the eight director who are also officers of the company is listed in the statement as follows: Mr. Friedman, \$130,357; Edgar J. Mannix, \$159,036, plus \$43,571 additional, based on profits; Louis B. Mayer, \$156,429 plus \$143,571 based on profits; Mr. Moskowitz, \$156,429; Mr. Rodgers, \$114,714; Mr. Rubin, \$104,286 plus \$110,614 based on profits; Mr. Schenck, \$130,357 plus \$94,411 based on profits; Mr. Vogel, \$156,429.

In addition to the above compensation, sums ranging from \$20,691 to \$55,355 were paid into the company's retirement plan. Mr. Rubin's aggregate compensation last year exceeded the previous year by \$49,023. The company has deposited in escrow \$78,000 for Mr. Rodgers, from which, under terms of his contract, he receives \$1,739 monthly.

General Precision Dividend

Directors of General Precision Equipment Corporation Tuesday declared a dividend of 25 cents per share on the outstanding common stock, payable March 15, 1951.

"What the Picture did for me"

Columbia

IN A LONELY PLACE: Humphrey Bogart, Gloria Grahame—Seemed to please the first night audience, but fell down badly the second night. Probably should have played this mid-week. Played Sunday, Monday, January 21, 22.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Eagle Lion Classics

FEDERAL MAN: William Henry, Pamela Blake, Lyle Talbot—A program picture suitable for doubling with a western for Friday-Saturday. It is made with the documentary touch that is becoming so common with pictures of this type. I doubled it with a Roy Rogers, and though that's what brought 'em in, this held them and there were no walkouts. One complaint—there are too many pictures of this type in release. Wake up out there in Hollywood and let's have something different. Played Friday, Saturday, January 13, 14.—C. F. Neitsch, Juno Theatre, Juneau, Wis.

TULSA: Susan Hayward, Robert Preston—We played this very late but it did well for us, and since it was bought reasonably, we have no complaint. A good picture. Played Tuesday, Wednesday, Thursday, January 9, 10, 11.—Laird & Bristol, Meade Theatre, Meade, Kansas.

Metro-Goldwyn-Mayer

DUCHESS OF IDAHO: Esther Williams, Van Johnson—A nice picture along the lines of Esther Williams' features. On Tuesday night our gross fell to \$21.80, which precluded us from taking any fair profit. Feature priced too high. Played Sunday, Monday, Tuesday, December 31, January 1, 2.—Laird & Bristol, Meade Theatre, Meade, Kansas.

HAPPY YEARS, THE: Dean Stockwell, Darryl Hickman—A nice picture that pleased the whole family, and that is what counts most. Heard nothing but good comments. Color good. Played Wednesday, Thursday, January 17, 18.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

THREE LITTLE WORDS: Fred Astaire, Red Skelton—A good show for anybody and pleased everybody. In spite of bad weather, had a right good crowd. One of Skelton's best. Played Sunday, Monday, January 28, 29.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

TO PLEASE A LADY: Clark Gable, Barbara Stanwyck—Attendance was average and audience comments were mixed. Played Sunday, Monday, Tuesday, December 10, 11, 12.—Fred C. Culler, Langley Theatre, Hampton, Va.

Monogram

BLONDE DYNAMITE: Adele Jergens, Bowery Boys—The usual escapades that are standard for these players. Drew plenty of laughs, but the whole thing added up to something rather stupid. Good for the spot for which it was produced. Played Monday, January 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Canada.

Paramount

COPPER KALANCHOE: Ray Milland, Hedy Lamarr—This picture held up well for the four days and the audience comments were very good. Played Wednesday, Thursday, Friday, Saturday, December 13, 14, 15, 16.—Fred C. Culler, Langley Theatre, Hampton, Va.

Republic

ARIZONA COWBOY: Rex Allen, Trala Loring—Doubled this with "Pistol Packin' Mama", but did poorly as our weekend program has fallen off in the

... the original exhibitors' reports department, established October 14, 1916. In it theatreman serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

JOIN THE RANKS

The following are among the newest contributors to the What the Picture Did for Me section of MOTION PICTURE HERALD, joining the long list of exhibitors who share with other showmen the value of this long-lived department of service and information:

Pedro P. Arong, Liberty and Rene Theatres, Cebu City, P. I.

Fred C. Culler, Langley Theatre, Hampton, Va.

R. R. Fredeking, Fox Theatre, Smithville, Texas.

Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Laird & Bristol, Meade Theatre, Meade, Kansas.

E. A. Patchen, Minor Theatre, Arcata, Calif.

Charles Poorman, Pottsville Drive-In Theatre, Pottsville, Pa.

Lester E. Siegel, Jamestown Theatre, Jamestown, R. I.

James R. Womble, La Mesa Theatre, Lompac, Calif.

last two years. Both Republic pictures. Played Friday, Saturday, January 5, 6.—Laird & Bristol, Meade Theatre, Meade, Kansas.

BELLE OF OLD MEXICO: Estrelita Rodriguez, Robert Rockwell—Tried this in western spot, which did not work. While color was good, our Friday-Saturday audiences do not like all Mexican locale. First night, business off and second night, weather got us. Played Friday, Saturday, January 26, 27.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

RKO Radio

CAPTURE, THE: Lew Ayres, Teresa Wright—A small picture but reasonably well attended and we had a reasonable profit. Priced in line for mid-week playing. Played Wednesday, Thursday, January 3, 4.—Laird & Bristol, Meade Theatre, Meade, Kansas.

I REMEMBER MAMA: Irene Dunne, Barbara Bel Geddes—This is an excellent show but we did very poorly with it, due perhaps to the weather, but mainly because of a strong opposition show. Also patrons complained that most of their spending money was gone and still many good shows to see this month! If you

haven't played it, do so now. You cannot miss with this really class movie. Played Wednesday, Thursday, January 17, 18.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

RACHEL AND THE STRANGER: Loretta Young, William Holden, Robert Mitchum—This is something quite different and very enjoyable. All who saw it liked it. Performances good all around and Robert Mitchum really tops in this show. Expected more patrons, but probably here again the title put them off, or was it the after-effects of Christmas and New Year. Play it at all times. Played Sunday, Monday, January 14, 15.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

WHITE TOWER, THE: Glenn Ford, Valli—A fair picture but they did not come out to it and we took a loss. Not what folks want to see. Played Sunday, Monday, January 7, 8.—Laird & Bristol, Meade Theatre, Meade, Kansas.

Selznick

SINCE YOU WENT AWAY: Joseph Cotten, Claudette Colbert—In view of the present world situation, this picture has renewed interest for patrons. Although it was made a few years ago, this picture is still good—the performances of all the cast are excellent. Should do well in any situation where good pictures are appreciated. Played Friday, Saturday, December 22, 23.—H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

Twentieth Century-Fox

BLACK ROSE, THE: Tyrone Power, Orson Welles, Cecile Aubrey—This Technicolor spectacle broke all records at this theatre. Comments were hopelessly divided. I personally think it was fairly well done, but definitely had something lacking—perhaps a little more action. My patrons did not rave over Cecile Aubrey; all thought her a sweet kid but definitely not for the film. Someone dark-haired would have been better. Played Friday, Saturday, November 3, 4.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

GUNFIGHTER, THE: Played to good houses for this one. Brilliant job, acting excellent, but patrons very disappointed. The title put them off, as they thought there would be more gunplay and fireworks. I agree. These sophisticated westerns are good but inclined to have too much talking in them and too little action. Played Wednesday, Thursday, January 3, 4.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

ROAD HOUSE: Ida Lupino, Cornel Wilde, Richard Widmark, Celeste Holm—This was a good one. Star value terrific, especially Richard Widmark, who is tops here. You cannot miss on this one for good performances, good story and production. Ida Lupino is quite a girl in this one. Play it by all means. Those who came liked it immensely. Played Wednesday, Thursday, December 27, 28.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Universal

ROGUE'S REGIMENT: Dick Powell, Marta Toren—Good action picture for the weekend. The picture has a war background and is interesting. I noticed

(Continued on following page)

(Continued from preceding page)

though that was pictures have lost some of their value, and I'm going to go easy on them for a while. Business was a little below average because of this vague winter weather. Maria Toren is a cute little truck. Played Friday, Saturday, January 12, 13.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

SIERRA: Audie Murphy, Wanda Hendrix—This came here with good recommendations and we were encouraged when a checker showed up for a three night mid-week stand. Everybody liked it and it did above average mid-week business—better than most weekends. Good for weekend date. Played Tuesday, Wednesday, Thursday, January 23, 24, 25.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Shorts

Twentieth Century-Fox

AS RUSSIA SEES IT: March of Time—This is one of the very best—holds your attention throughout.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MIGHTY MOUSE AND THE MAGICIAN: Terrytoon—Not bad, but our patrons, except the kids, don't fancy Mighty Mouse, but really go for the Talking Magpies in a very big way. Suggest Fox try and make more of them, as they are liked.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

MRS. JONES' REST FARM: Terrytoon—Pretty awful. Even the kids did not like it. Skip this one, but definitely.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

POWER OF THOUGHT: Terrytoon—These shorts are terrible. I hope that Fox will soon stop making them.—H. A. Carr, Community Theatre, Marwayne, Alberta, Canada.

Warner Bros.

CAVEMAN INKI: Looney Toon—Another excellent cartoon that pleased almost everyone. I have used up or booked every available WB cartoon and have to wait for them to catch up with me. What higher compliment can I give?—C. F. Neitzel, Juno Theatre, Juneau, Wis.

Malco Circuit Presents Profit-Sharing Plan

A "partnership" plan in which managers of Malco circuit theatres would share in the profits, was outlined last week at a meeting in Memphis attended by more than 50 of the circuit's managers operating houses in four states. M. A. Lightman, Sr., outlined the project and emphasized that advertising, publicity and exploitation would be necessary as a means of "getting back into show business" on a basis of each manager becoming a "partner in the concern."

Four Tri-States Houses Announce Price Rise

Evening admission prices at four Tri-States circuit houses in Des Moines, Ia., have announced six-cent price rises. Prices at the Des Moines, Roosevelt, Paramount and Ingersoll theatres have gone from 65 to 71 cents. The same increase has also been put into effect at the RKO Orpheum theatre in Des Moines.

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Short Product in First Run Houses

NEW YORK—Week of Feb. 5

ASTOR: Bow and Arrow.....Columbia
Feature: Harvey.....Universal

CAPITOL: Going to Brazil.....MGM
Brooklyn Goes Hollywood.....Universal

Daredevils.....MGM
Feature: The Enforcer.....Warner Bros.

CRITERION: Texas Tough Guy.....RKO
Two's a Crowd.....Warner Bros.

Feature: The Company She Keeps.....RKO
MAYFAIR: Safety Second.....MGM

Features: The Last Gangster.....MGM
The Big Store.....MGM

PARAMOUNT: Sock-a-Bye-Kitty.....Paramount
Dobbin Steps Out.....Paramount
Feature: At War with the Army.....Paramount

RIVOLI: Tweet Music.....Paramount
City of Beautiful Girls.....Paramount
Feature: The Second Woman.....UA

ROXY: Wide Open Spaces.....20th-Fox
Feature: Call Me Mister.....20th-Fox

STRAND: Canned Feud.....Warner Bros.
Ski in the Sky.....Warner Bros.
Sunday Roundup.....Warner Bros.
Feature: Operation Pacific.....Warner Bros.

Atlas Second Largest Disney Stockholder

Atlas Corp. is now the second largest stockholder in Walt Disney Productions, next to Walt and Roy Disney, it is pointed out by Floyd B. Odlum, Atlas president, in the company's annual report. The Disney holdings amount to 93,050 shares of common, valued on Dec. 30, 1950 at \$767,662, and series "A" bonds totaling \$308,500.

Other motion picture industry securities listed in the Atlas portfolio are: 25,000 shares of Paramount Pictures stock, valued at \$540,625; 25,000 shares of United Paramount Theatres, valued at \$462,500, and 750 shares of \$5 preferred and 150 shares of common in the Motion Picture Capital Corp., valued at a total of \$125,000.

Atlas' major holdings are now in the oil industry, principally Atlantic Refining and Sunray Oil Corp. Its second largest single investment is in Consolidated Vultee Aircraft.

St. Louis Circuit Names 1950 Box Office Winner

"Cheaper By the Dozen," 20th Century-Fox Technicolor film, was acclaimed "Box Office Winner of 1950," heading the list of pictures which played the Fanchon and Marco-St. Louis Amusement Company circuit last year, according to Harry C. Arthur, Jr., president.

Following in order were: "Fancy Pants," "Ma and Pa Kettle Go to Town," "Cinderella," "Sands of Iwo Jima," "My Foolish Heart," "Francis," "Colt 45," "The Broken Arrow" and "She Wore a Yellow Ribbon."

Twentieth Century-Fox was awarded a silver plaque for the winning picture, while producer Lamarr Trotti, director Walter Lang and stars Clifton Webb, Jeanne Crain and Myrna Loy received replicas of the studio's award.

Monogram to Release Four in February

Monogram Pictures has set national release dates on four films during February, it was announced last week. The pictures, in the order of their release are: "Abilene Trail," a Whip Wilson Western; "Rhythm Inn," with Kirby Grant; "The Vicious Years," and "Navy Bound."

Four Houses In Detroit Are Opened

DETROIT: According to reports from the State of Michigan, the changing trend in theatre closings is indicated in the excess of openings over closings in the past week. Lester L. Leonard, owner of the Scott theatre in Prescott, is closing the Turner theatre at Turner. The Sherlock and Taylor Amusement Co. is closing the Fowler theatre at Fowler for six days, planning to operate the house only on Sundays.

Two shuttered houses in Detroit are reopening, the Pasadena operated by the David Newman circuit, and the Russell, which is operated by the Marbak Realty Co. under Dudley management.

The Apollo theatre, previously operated by the Newman circuit, has been taken over by Saul Korman. The Chandler, an east-side house, has been leased by Thomas J. Gabriel to Frank Scheuer, who is experimenting with a stage show policy.

Vitascope to Produce Picture-Making Device

The Vitascope Corporation of America, organized to manufacture, license and service a new device adaptable to motion picture and television production, was incorporated in Sacramento, Cal., last week by Sol Lesser and Associates. Mr. Lesser is board chairman; Julian Lesser, president, and Barney Briskin, vice-president. The device, invented by Achille Dufour in Paris, is represented as enabling producers to substitute photographed interiors and exteriors for sets and locations at substantial savings in the course of operations.

Snoopproof Loses

Federal Judge Willis W. Ritter has ruled against Henry Ungerleider and Snoopproof Tickets in their suit against William J. Korth, Collector of Internal Revenue in the Salt Lake City office. In his ruling, Judge Ritter said there was no cause for action, in his opinion.

Para. Deals Mark SEC Stock Report

WASHINGTON: Important transactions in the stock of Paramount Pictures and United Paramount Theatres are recorded in the Securities and Exchange Commission's latest monthly report on trading by officers and directors in film company stocks.

The summary includes transactions reported between December 11, 1950 and January 10, 1951.

Barney Balaban, Paramount president, was listed as having sold 40,000 shares of Paramount common. These options were listed as having been accrued in January, 1950, when Mr. Balaban also reported that \$500,000 of 2½ per cent convertible notes owned by him had been redeemed. Maurice Newton sold 2,000 shares of Paramount common in two sections, leaving himself with 7,605 shares.

Six officials of United Paramount reported acquiring options for large blocks of the firm's common under option plans. James L. Brown acquired an option on 1,500 shares, Walter W. Gross, Robert H. O'Brien, Edward L. Hyman and Robert M. Weitman acquired options for 12,500 shares each, and Simon B. Siegel, one for 5,000 shares. Mr. Gross owns 100 shares now and Mr. Weitman, 33.

Jack Cohn reported giving away 2,100 shares of Columbia common and buying 200, leaving holdings in his own name at 43,624 shares. His trust accounts acquired 600 shares during the period, boosting the total to 21,557 shares. Abraham Montague reported giving away 600 shares, leaving himself with 6,677 shares, plus warrants for 10,426 shares.

John G. Eidell sold 525 shares of Universal common, leaving 6,475 shares. Alfred E. Daff reported owning 100 shares of the firm's 4¼ per cent cumulative preferred when he became an officer last month.

Albert W. Lind reported acquiring 200 shares of capital stock of Associated Motion Picture Industries, boosting his holdings to 2,200 shares.

Division Managers Are Reassigned by Loew's

A number of changes in division manager assignments were announced this week by Joseph R. Vogel, vice-president in charge of Loew's theatre operations, after a regular meeting of division managers. Martin Burnett, with headquarters in Columbus, Ohio, will have charge of Pittsburgh, Columbus, Dayton, Indianapolis, Louisville and Evansville. Mike Cullen, from headquarters in St. Louis, will handle Kansas City, Houston, New Orleans, Nashville, Memphis and Atlanta. The southern cities had been supervised by the late Allan Sparrow. Frank Murphy, with headquarters in Cleveland, will also handle Akron, Canton and Toledo.

IN NEWSREELS

MOVIE TONE NEWS, No. 11—Eisenhower tells Congress about his tour. UN brands Communist China an aggressor. Latest films from Korea. Navy marks 40 years of aviation. Sports.

MOVIE TONE NEWS, No. 12—Truman dedicates Interfaith chapel. UN forces drive to retake Seoul. Four die in collapse of Canada bridge. First anniversary of India Republic. Eisenhower gives views on Europe and U. S. draft. Sports.

NEWS OF THE DAY, No. 245—Eisenhower says arm Europe to save U. S. Operation Orphan saves Korea waifs. Speaker Rayburn hailed. March of Dimes glamor parade. Sports.

NEWS OF THE DAY, No. 245—UN forces close in on Seoul. Tugboat disaster. Huge bridge collapses. Republic Day in India. Carnival time in Dixie. Sports.

PARAMOUNT NEWS, No. 48—Sports. Foreign correspondents present merit awards. Sam Rayburn sets record as House Speaker. General Eisenhower urges U. S. help to rearm Europe. Brand Red China aggressor. Korea orphans.

PARAMOUNT NEWS, No. 49—World's richest horse race. India's Republic Day celebration. French youths take draft in stride. Canadian bridge collapses. Release 33 Nazi war criminals. Truman dedicates "Four Chaplains" chapel. Sports.

TELENEWS, No. 5-B—Telenews surveys the tasks facing General Eisenhower and reviews the background of today's crisis.

TELENEWS DIGEST, No. 6-A—Rail strike grips U. S. Eisenhower reports to the people. Mountain fighting in Korea. Debate on national wage-price freeze. Vargas elected President of Brazilian Republic.

UNIVERSAL NEWS, No. 427—General Eisenhower reports to Congress. UN says Red China is guilty of aggression. Sam Rayburn honored. March of Dimes fashion show. Korea refugees given sanctuary. Sports.

UNIVERSAL NEWS, No. 428—Korea. Canadian bridge tragedy. "Tarawa" recommissioned. Truman dedicates chapel. Sports.

WARNER PATHE NEWS, No. 58—General Eisenhower reports. "We can do the job." "UN condemns Red China. Korea orphans find sanctuary. Sam Rayburn sets mark as House Speaker. Navy aviation marks 40th anniversary. Sports.

WARNER PATHE NEWS, No. 51—East hard hit in wake of rail strike. 29 Nazi war criminals freed. Latest films of war in Korea. Washington: Eisenhower reports to the nation. Philadelphia: Truman opens chapel for four hero chaplains. Four drown in Canadian bridge crash. Sports.

Griffis, MPEA Confer On Spanish Market

Stanton Griffis, newly-appointed United States Ambassador to Spain, met last week with the Motion Picture Export Association board for a discussion of the problems confronting American film companies in Spain. The board requested that he help ease the importation and distribution difficulties encountered in Spain when he arrives there to take up his new duties late this month.

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, recently predicted that the problems of American film companies in Spain would improve "now that a film man has been named Ambassador." Mr. Griffis is on leave from his position as chairman of the executive committee of Paramount Pictures.

At the present time, Americans are at the mercy of the Spanish film makers who are licensed by the Government on the basis of the quality of their pictures.

Schumann Damage Suit Dismissed by Court

A \$1,000,000 damage suit brought by the family of Robert Schumann, the composer, against Loew's, has been dismissed by Judge Aaron Steuer in the Supreme Court at New York. The Schumann grandchildren claimed that MGM's "Song of Love" invaded their privacy, but the court rejected the claim because of a technicality, and gave the counsel for the plaintiff until March 1 to file a new brief.

Home Office Jurisdiction Fight Looms

Action taken in Washington February 5 by the National Labor Relations Board relative to the Screen Employees Guild's control over Paramount Pictures' home office "white collar" workers appeared certain to set off a broad scale jurisdictional fight involving the Screen Office and Professional Employee Guild on the one hand and the IATSE Home Office Employees local H-63 on the other.

The NLRB threw out SEG's motion for dismissal of a board order that the union prove that it had not lost its identity by joining the Distributive, Processing and Office Workers of America. The NLRB had required proof in order to release to the SEG, now SOPEG, the certification which had been withheld at Paramount.

IATSE's H-63, long time jurisdictional rival of SOPEG, announced this week through Russell M. Moss, executive vice-president, it would call for an NLRB election at Paramount. The local claims 200 former SOPEG workers at Paramount have signed statements indicating preferences for the "IA" union. Mr. Moss said the NLRB action could be interpreted as applying to other SOPEG strongholds, such as 20th Century-Fox and Loew's. He hinted that his union would contest SOPEG's jurisdiction at these offices too.

The board decried the SEG motion "without prejudice to the filing of new petitions at an appropriate time." This statement was accepted by the "IA" local as an invitation to challenge its rival at Paramount.

The dispute arose when the UOPWA, SEG's parent organization, merged into the new Distributive, Processing and Office Workers of America. It asked that it be given the old Screen Publicists Guild certification. IATSE and 143 individual employees challenged SEG's jurisdiction, claiming that UOPWA had lost its identity in the new setup and that SEG should not be recognized.

"Robinson Story" Pays Investors 75% Dividend

An initial dividend of 75 per cent was paid last week to the investors in "The Jackie Robinson Story," distributed by Eagle Lion Classics. One or more subsequent payments are believed certain. This practically assures the investors of an eventual profit. The picture, an idea of William J. Heineman, ELC distribution vice-president, was made on a modest budget, financed entirely by business associates of Mr. Heineman.

"Groom" Premiere Feb. 20

The Fidelity Pictures Production, "The Groom Wore Spurs," will be launched by Universal-International Pictures at a world premiere in Syracuse, N. Y., February 20. Jack Carson, star of the picture, will appear.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 104 attractions and 8,041 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 36 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
*Abbott and Costello in the Foreign Legion (U.I.)	3	53	59	59	14
All About Eve (20th-Fox)	36	26	52	20	4
*All Quiet on the Western Front (Realert)	—	3	2	4	6
American Guerrilla in the Philippines (20th-Fox)	9	44	46	14	—
†At War With the Army (Para.)	5	8	—	—	—
Between Midnight and Dawn (Col.)	—	—	2	7	3
Black Rose, The (20th-Fox)	15	43	63	55	16
Born to Be Bad (RKO Radio)	—	3	15	17	10
†Born Yesterday (Col.)	1	4	—	—	—
Branded (Para.)	4	21	7	1	—
Breaking Point, The (W.B.)	—	—	22	29	34
Breakthrough (W.B.)	11	49	32	2	—
*Broken Arrow (20th-Fox)	76	130	37	6	—
*Cariboo Trail, The (20th-Fox)	2	37	61	14	2
City Lights (U.A.)	1	2	1	1	1
*Convicted (Col.)	1	5	13	32	7
Copper Canyon (Para.)	12	51	67	30	6
*County Fair (Mono.)	1	3	10	—	5
Dallas (W.B.)	9	16	3	—	—
Dark City (Para.)	—	—	2	12	22
Deported (U.I.)	—	—	—	1	11
*Desert Hawk (U.I.)	1	14	63	18	5
*Destination Moon (E.L.C.)	2	36	38	16	5
Devil's Doorway (MGM)	3	12	52	14	6
Dial 1119 (MGM)	—	—	4	5	8
Edge of Doom (RKO Radio)	—	—	10	3	12
Emergency Wedding (Col.)	1	2	12	16	5
Fancy Pants (Para.)	7	53	75	31	25
Fireball, The (20th-Fox)	1	2	20	37	23
For Heaven's Sake (20th-Fox)	3	9	29	20	13
Frenchie (U.I.)	2	13	33	1	—
Fuller Brush Girl, The (Col.)	2	8	24	12	2
*Furies, The (Para.)	1	5	37	38	28
Glass Menagerie, The (W.B.)	—	10	3	21	36
†Great Manhunt, The (Col.)	—	—	2	1	1
†Great Missouri Raid, The (Para.)	1	5	—	—	—
†Grounds for Marriage (MGM)	1	—	10	3	1
Halls of Montezuma (20th-Fox)	—	5	4	—	—
Harriet Craig (Col.)	—	5	17	32	19
Harvey (U.I.)	14	12	19	1	—
High Lonesome (E.L.C.)	—	1	12	15	3
†Highway 301 (W.B.)	1	1	1	1	—
Hit Parade of 1951 (Rep.)	—	—	2	4	1

	EX	AA	AV	BA	PR
*I'll Get By (20th-Fox)	3	51	60	18	—
*In a Lonely Place (Col.)	—	2	12	54	39
Jackpot, The (20th-Fox)	—	32	36	38	15
Kansas Raiders (U.I.)	1	10	16	5	—
Kim (MGM)	4	2	4	—	—
King Solomon's Mines (MGM)	119	36	20	3	—
*Kiss Tomorrow Goodbye (W.B.)	—	4	19	29	46
*Lady Without a Passport, A (MGM)	—	2	19	30	25
Last of the Buccaneers (Col.)	—	—	4	5	3
Let's Dance (Para.)	—	11	51	40	3
Life of Her Own, A (MGM)	—	10	26	72	49
Louise (U.I.)	10	48	84	30	9
Mad Wednesday (RKO Radio)	—	—	5	2	17
†Man Who Cheated Himself, The (20th-Fox)	—	—	—	2	2
*Men, The (U.A.)	—	1	11	20	70
Millman, The (U.I.)	—	13	21	13	3
Miniver Story, The (MGM)	—	2	23	46	60
Mrs. O'Malley and Mr. Malone (MGM)	—	1	8	20	13
Mister 880 (20th-Fox)	—	17	67	51	7
Mr. Music (Para.)	2	35	46	5	—
My Blue Heaven (20th-Fox)	27	63	67	29	2
Mystery Submarine (U.I.)	—	4	3	3	2
Never a Dull Moment (RKO Radio)	—	9	34	4	2
Next Voice You Hear, The (MGM)	1	1	3	20	34
No Way Out (20th-Fox)	—	1	6	14	16
*Our Very Own (RKO Radio)	41	44	60	14	5
Pagan Love Song (MGM)	3	10	28	3	—
Panic in the Streets (20th-Fox)	—	6	8	30	21
Petty Girl (Col.)	2	13	116	22	4
Pretty Baby (W.B.)	—	13	26	54	33
Right Cross (MGM)	—	7	23	38	7
Rio Grande (Rep.)	2	26	63	36	13
Rocky Mountain (W.B.)	—	16	34	29	10
Saddle Tramp (U.I.)	3	39	20	9	—
Samson and Delilah (Para.)	12	21	5	—	1
Shakedown (U.I.)	—	1	9	8	2
*Showdown, The (Rep.)	1	2	8	6	—
Sleeping City, The (U.I.)	—	1	8	12	19
†Stars in My Crown (MGM)	94	42	89	9	—
*Stella (20th-Fox)	—	10	49	62	46
†Storm Warning (W.B.)	2	—	3	1	—
*Summer Stock (MGM)	5	30	60	21	8
Sunset Boulevard (Para.)	13	22	26	29	46
Tea for Two (W.B.)	12	41	60	15	5
Three Husbands (U.A.)	—	—	1	4	—
*Three Little Words (MGM)	28	65	69	26	—
Three Secrets (W.B.)	—	9	29	16	21
To Please a Lady (MGM)	12	42	51	12	3
Toast of New Orleans (MGM)	1	6	45	42	29
Tripoli (Para.)	—	10	69	42	5
Two Flags West (20th-Fox)	11	18	63	24	1
Two Weeks—With Love (MGM)	1	12	83	12	10
Undercover Girl (U.I.)	—	—	3	7	4
Union Station (Para.)	—	5	39	55	21
Walk Softly, Stranger (RKO Radio)	—	1	19	24	7
Watch the Birdie (MGM)	1	5	16	6	—
West Point Story, The (W.B.)	1	13	37	7	1
When You're Smiling (Col.)	—	—	1	5	2
Where Danger Lives (RKO Radio)	—	2	12	8	—
Woman on the Run (U.I.)	—	—	—	12	7
Wyoming Mail (U.I.)	1	6	11	11	3

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Another Step in the Right Direction

OUR compliments to the legitimate theatre for having accomplished something for themselves, that the motion picture industry is apparently unable to obtain for its own purposes. A syndicate of prominent exhibitors, headed by M. A. Lightman, of Memphis, and including Sam Pinanski, of Boston, Fred Schwartz, Si Fabian, George Skouras, Sam Rinzler, Robert Dowling, of New York, and Frank C. Walker, of Pennsylvania, have been engaged in creating independent financing for motion picture production.

Now, one million dollars of that capital will be spent for the production of "Main Street on Broadway," under the direction of Lester Cowan, with Robert Sherwood writing the script. Forty per cent of the earnings of the picture will go to the Council of the Living Theatre, to benefit stage plays in theatres. That's what's important as a matter of policy. Anybody who remembers the film "Stage Door Canteen" knows how much money can be turned back to a worthy cause, from the distribution of a motion picture.

Some years ago, it was policy for film interests to close stage theatres and keep them dark. This didn't stifle competition so much as it throttled a potential audience. The competition simply developed elsewhere, away from the theatre, and we closed a door in the face of a near relative, in distress. To have encouraged the theatre would have helped to hold what has become, over the years, our "lost audience."

We've always hoped that the industry would reissue one or more of Will Rogers' pictures for the benefit of the Hospital, at Saranac. Such a plan would return as much as two million dollars for the Variety Club's project, and there's nothing the world needs more than a return to Will Rogers, in spirit and in a new display of his good common sense. And, if there were a precedent for it, COMPO could be supported, for its public relations program for the industry, or Elmer Rhoden's plan for industry research,

MILITARY COOPERATION

This is the year, and the season, when you can get the cooperation of the military for exploitation and public relations, in almost any community across the nation. February is the month of patriotic holidays; this is the year when we have an abundance of military pictures, so if you miss your cue, it's your loss.

It's no longer news that the Army and the Navy and the Marines are rarin' to go, when it comes to cooperative appearances with local sponsorship, on theatre stages and as tieups with stirring military pictures. The spirit is in the air, and it's no longer a feat of accomplishment to obtain their enthusiastic help. Any town that has a recruiting post is in luck; those that are within a day's journey of an army camp can count on substantial benefits.

What we've liked recently are examples of mass demonstrations, on stage, for the swearing-in of new recruits. It makes an impressive display, the newspaper photographers are busy making pictures for tomorrow's front pages, and the house is filled with family and friends, as witnesses and participants. A long row of patriotic pictures, current and potential, will offer opportunity for many more spectacular street and theatres displays.

And don't think that because you can't get the whole Army or Navy or Marine Corps, it will be any less successful in your town. Your neighbors want to see their own boys and think of their own situation, along with your activity.

underwritten by the release of a benefit picture. What stops these dreams from coming true? Who can persuade film industry to go to work for its own interest?

A letter to the Editor of the HERALD suggests that there should be a central agency to enable managers and assistant managers to register for employment instead of going to general employment agencies and being charged a week's salary.

For a long time, the Round Table has acted as an informal agency, without fee, and with a certain advantage. We know more managers, and more employers of managers, than any agency in the world. The author of the letter to the Editor says an independent circuit told him "there was nothing open" because he hadn't been sent by an employment agency—and that he went around later with an introduction from an agency, and was hired—with the result that he had to pay the agency.

We might say that any circuit that we're acquainted with must know there's no employment agency that knows film industry or its problems, so the introduction from the agency means exactly nothing. We would like to suggest something better than paying an agency fee, and much less expensive. Use a classified ad in the HERALD. It's inexpensive and the action is fast. There's a good turnover of managers-looking-for-jobs, and vice versa, on the classified page, and the cost is low.

We see by the papers that a savings bank is putting out plastic replicas of a famous cowboy star, encouraging kids to save their pennies. They get the bank and a certificate of membership with their first \$2 deposit and are promoted to "ranch hand" and "ranch foreman" as their savings increase to \$10 and more.

That's a very nice idea, though it sounds slightly familiar in these Round Table pages. And it's nice to encourage the kids to stay home and see the television and put the money they save in the bank, for their parents may put the bee on them for cash to meet the payments.

—Walter Brooks

"A Young Man's Fancy"

TIFF COOK, manager of the Capitol theatre, Toronto, frequent contender and often winner in the Quigley Awards showmanship competition, outdid himself with his highly imaginative and amusing campaign for "Fancy Pants." We thought it was worth a page in the Round Table, for your interest and pleasure. As usual, his clever and distinctive use of a small marquee, at right.

All through the display, Mr. Robert Hope (formerly Bob) appeared in the cartoon-style that Tiff borrowed from the pressbook, and improved upon as his advertising theme. Below, you see a lobby mirror, and below at right, the drawing appears on the floor, at the entrance doors.



A little English car on the street as ballyhoo was something that couldn't be overlooked; and the ingenious "trim"—even to a "feaser" ad, inside the theatre, sold the idea of "Fancy Pants" in the spirit of the picture. The same device was carried into mailing piece and throw-away, and in cooperative window displays around the neighborhood.



PTA Gives Approval to Programs

Ted Davison, manager of the Sigma theatre, Lima, Ohio, has probably been more successful with PTA-sponsored kiddie shows because he has been careful to have this endorsement "in the bag" before hand. In other words, the Parent-Teachers will endorse a show that is literally their own, or in which they take this kind of interest. In a special campaign submitted for the Quigley Awards, Ted shows us how he conducts these shows in Lima and Allen Counties, Ohio, and how the parents and teachers willingly cooperate.

The nubbin of the idea is to make sure that the show is "supervised" by the PTA, i. e., that they are "in" on the making of original plans and selection of programs, and that you don't merely ask them to stamp approval on something you come up with, ready made. It's only a slight difference, in fact, but a big difference in results obtained with proper tact and diplomacy. Ted says he got the right slant by putting himself in their place and thinking as they might think, if all the conditions were just the opposite.

He got around to see people and sell them in person, and then came the approvals, in writing and in deeds, rather than words. The essence of it was to announce that the programs were booked by the Lima PTA Council, and that news hit the front pages. Business firms immediately cooperated. Radio commentators and others helped towards the advance sale of tickets for a series of programs. Nineteen schools guaranteed tickets for four weeks, at \$1.00 each. School papers and classes talked it up in advance. Civic leaders came through with their appreciation for the idea.

Hartford Girl Wins Sun Valley Trip

Norm Levinson, assistant manager of Loew's Poli theatre, Hartford, had the pleasure of handing one of his patrons, Miss Dorothy Nadler, the top prize given by the Union Pacific Railroad in cooperation with M-G-M for the best 25 words on "Why I Would Like to Spend My Vacation in Sun Valley." Hartford contest was sponsored locally by Loew's Poli theatre and the Hartford Sunday Herald, as exploitation for "The Duchess of Idaho."

"Country Cop" Short For Small Towns

Oscar Morgan, short subject sales manager for Paramount, is calling particular attention to the Pacemaker short film, "Country Cop" as an attraction in small town theatres. Following a sales policy usually restricted to feature films, a sales letter has been sent out to exhibitors, and this will be done in the case of other short films in the future. Film is true-to-life story of a small town cop.

There's More of 'Em

Martin George Smith, languishing on a Florida beach, pauses between tossing another log on the fire and brushing the snow out of his eyes, to send us notes, all around the edge of a recent Round Table editorial page.

He writes, commenting on the idea, "There's Opportunity in Small Towns for Showmen" to remind us that two strong fellows in Allied, Ray Branch of Hastings, Michigan, and Charles Niles, of Anamosa, Iowa, are also owners of hotels and theatres in their own home towns. Ray has the Strand theatre and hotel, and Charlie owns the Niles theatre and the Eureka hotel. Hastings is a town of 5,175 and Anamosa has a population of 4,169.

We don't know why they never told us these things—for we've known both parties for lo, these many years. It's probably our own fault that we never visited their home towns and depended on meeting them at Allied conventions, from here to there and back again. Ray Branch has always interested us with his story of Hastings, in a circle of larger towns, and how he meets the competition.

Martin Smith is nice to take time out in a whirl of activities, on his winter vacation, to confirm our belief that "public and community service are more (in small situations) in proportion than in big cities." That's what he said, and it's a quote. He also liked "Operation Copycat."—W.B.

Supervised Youth Show

Howard Albertson, manager of the Union theatre, St. Louis, Mo., submits a campaign as his entry in the first quarter of 1951 for the Quigley Awards, and while it is late to be reporting holiday shows as news, this has the merit of being a good example of obtaining supervision and approval from civic organizations.

In this instance, Howard started with the sponsorship of the 12th District Youth Association, headed by Col. Charles Mueller, a police official associated with the Crime Prevention division, who gave a Christmas party to 700 children in the neighborhood of the theatre. What we particularly like about Howard's Quigley Awards entry is the manner in which the police participated, officially and individually in the program. If you have any doubt of the real enthusiasm the men in uniform can give to a program of this kind, try it yourself and strive for the kind of a result that is shown here. We can't reproduce the pictures, but you can get the idea.

May Quirk Sells the "King Solomon" Diamond Tieup

May F. Quirk, manager of the Victoria theatre, Mount Carmel, Pa., found such a good response in the "Keepsake Diamond Ring" contest idea for "King Solomon's Mines" that she made it her entry in the first quarter for the Quigley Awards.

Making 24-Sheets Work

Nobody does a better job with 24-sheet cut-outs than displayed here in examples sent to the Round Table by Russell Schmidt, of John Hamrick's Tacoma theatres. Note the fine inner-lobby display for "The Milkman" and "I'll Get By" created by Dennis DuBois, assistant manager of the Music Box theatre, and below, the excellent use of a huge Clark Gable head, on a midget racing car, for "To Please A Lady," done by Ronnie Percy, at the Roxy. The quality of the art work, and the attention-getting value of these large portrait figures, make 24-sheets the best buy for managers who have the ingenuity and energy to put them to work. You'll find it easy to carry on, once you get started.



101 WAYS TO BUILD P. R.

The Best Opportunity For Public Relations

51 Of course, we mean "Brotherhood Week"—which is right upon you. By this time, you will have received your packet of advertising accessories from Max E. Youngstein, who heads the industry group that has prepared these materials for your use, and a pressbook to guide you. It's inspirational, and if you are a good citizen as well as a good showman, you are already at work. This is the best chance of the year to obtain the full cooperation of different groups.

As Round Table members have demonstrated in previous years, the most logical approach is to solicit activities in or about the theatre, in which Catholic, Jew and Protestant, Negro and White, participate for their community benefit. We applaud stage programs carried on through "Brotherhood Week" with all the churches in town cooperating. We like the result obtained when youth groups, including all nationals of every race and creed, join in some worthwhile demonstration of the true brotherhood of mankind, in any community.

Go along your own Main Street and observe that the merchants, the professions, the lawyers and bankers and civic leaders, are all united in this particular activity. You will probably find that you are carrying the ball, that the theatre-man is, as usual, the person who brings these things into focus and makes performance possible. You have a great advantage in your favor, the theatre is a center for community activity in a common cause, and that has been proven many times, in the past. Take it from own best previous record.

Favor The Old Folks

52 L. J. Lyons, manager of the Regal cinema, Atherstone, England, supplies the photograph which we use to illustrate this constructive suggestion for public relations. It shows a matinee crowd, attending a regular Friday afternoon meeting of his "Darby and Joan" Club—something that British managers do quite regularly and which should be common practice. Most managers have their children's shows, and the English managers have their "Minor's Matinees," too, but it pays, and pays well, to give some attention to your audience past 65 years, who like to congregate together, see a film in which they have a common interest, and (remember



this!) without juvenile admissions. Do it on a midweek afternoon, and tell the kiddies it's their turn another time. You will find it a heart-warming experience, and an excellent chance to provide a program with the sponsorship of local merchants. Look at the faces in this picture, and say that you are not moved to bring about the same desirable result in your own theatre.

An Open Letter To Lancaster's Theatre Goers!

Recently the signer of this letter was appointed temporary manager of the Lyric and Liberty Theatres. Upon my arrival in Lancaster my attention was called to the coldness of the Lyric Theatre. A number of people have been heard to comment that the Lyric was not warm and as a result would not attend the many fine first run movies.

It is my belief that as a theatre manager it is my duty to not only present the finest entertainment possible but also to provide warm comfortable surroundings to enhance your many hours of entertainment we furnish.

With this thought in mind I have recently engaged one of the finest heating engineers in central Ohio who has just completed a thorough overhauling of the Lyric heating and cooling system. Now that this work has been finished we now boast of one of the finest and most up-to-date heating and ventilating systems in the entire state and further guarantee your utmost comfort while you attend Lancaster's favorite theatre, the Lyric.

It is my wish to offer you my apologies if you have been uncomfortable in the past while attending our movies and also offer my personal promise that we are now doing everything possible to make your next and future visits to the Lyric most enjoyable.

WM. C. GILLAM

Make Your Own Movies

53 Earle M. Holden, manager of the Center theatre, Hickory, North Carolina, makes these pages more often than most members of the Round Table, but not too frequently for such examples of good showmanship as he is usually responsible for. We compliment Earle for doing things in his Carolina town that would stand out in a much larger situation. He likes small town management, and misses nothing by being located outside the key cities. He makes his own movies, using a Bell & Howell "Eyemo" camera, professional 35-millimeter film. Here you see him, in the booth examining the print of "Miracle of Hickory," which recorded the March of Dimes campaign in 1944, and which he used again this year. He photographs local events, and has just com-



pleted a single-reel, "Hickory in 1950," with the cooperation of the Ministerial Association. He has the cooperation of an area cameraman, working with the Fox-Movietone newsreel, who covers assignments of both local and national interest. It isn't something you can pick up, and do, tomorrow, without some preparation and the rule of trial and error.

Making The Most of It

54 E. C. Grainger, president and general manager of the Jamestown Amusement Co., sends us this example of how one of his managers, Wm. C. Gillam, took advantage of a situation that could have been awkward, and turned it to public relations advantage, at the Lyric theatre, Lancaster, Ohio. When the circuit acquired the house, it apparently had a defective heating plant, which fact developed as a crisis in the recent cold snap. Mr. Gillam ran the newspaper ad above, explaining the matter, and showing the steps that were being taken to correct it. What might have been a liability was converted into an asset. The public response was exceptional with many audience comments and compliments for good management.

MOTION PICTURE HERALD, FEBRUARY 10, 1951

National Pre-Selling

"Bird of Paradise"—Easter release by 20th Century-Fox will get a five-page spread in full color in the April issue of Photoplay magazine which will hit the stands in mid-March, just prior to the saturation premiere of the picture. The section will be devoted to the fashions which have been inspired by the Technicolor film and which will be on display in hundreds of stores throughout the country for the Easter season. There will also be an all-out campaign to feature "Bird of Paradise" fashions on TV programs from Coast to Coast, starting with the Margaret Arlen show on CBS-TV.

Some 250 radio stations from Coast to Coast will give a full program plug to 20th Century-Fox's "Of Men and Music," timed to the film's opening playdates. Plugs will be heard on the "Music You Want" program. The program is sponsored by RKO-Victor and is expected to reach an audience of 7,200,000 classical music lovers throughout the country.

Paramount's "The Mating Season" has been chosen as "The Picture-of-the-Month" by *Seyenteen* magazine and will be so announced in the March issue to coincide with the release of the picture. All branches and field representatives have been alerted by Max E. Youngstein, in charge of Paramount's national advertising and exploitation, to use the award as ammunition in their publicity campaigns.

Special radio transcriptions for 20th Century-Fox's musical, "Call Me Mister," are now available at no cost to exhibitors for saturation exploitation. The recordings make use of a humorous personal recommendation by Jack Benny in his familiar voice and film-plugging lyrics sung by a quintette to the picture's title tune. A special trailer featuring Benny has also been made. Full details of trailer and radio transcriptions are contained in the pressbook.

Twentieth Century-Fox's "Follow the Sun" has been chosen as "The Picture of the Month" for April by *Coronet*, making it the fifth of the company's films to be so honored in six issues of the magazine. Others cited in recent months were: "Panic in the Streets," "Mister 880," "All About Eve" and "Fourteen Hours."



Lige Brien, director of exploitation for Eagle Lion Classics, closed a rare promotion deal with the Helbro's Watch Co. for "Mr. Universe" to obtain cooperative advertising for the picture. Above, William Helbeis, president of the Helbro's Co.; Vincent Edwards, who plays "Mr. Universe" in the film, and Lige Brien, at right, at the Helbro's sales convention in New York.

Round Table In Britain

MISS LILY WATT had a wonderful Christmas party, at the Odeon cinema, Coatbridge, Scotland, and did much for the spirit of good will with her visits to children and old folks in hospitals. And SANTA CLAUS rewarded her with a thirty pound cheque, as a second prize winner in Columbia Pictures' competition for the best exploitation of "Jolson Sings Again." . . . R. W. PARKER, manager of the Regal cinema, Torquay, jumbled the words on a throw-away card to advertise "If You Feel Like Singing"—(known as "Summer Stock" over here) and awarded prizes for pasting the copy back together again in showmanship style. . . . CHARLES SMITH, manager of the Regent theatre, Brighton, netting 37 inches of free publicity space in local newspapers for "Harriet Craig." . . . W. ROGERS, manager of the Lido cinema, Bolton, re-creating pre-historic monsters as display for "Unknown Island." . . . L. LOWELL, manager of the Regal cinema, Kirkcaldy, sends one of his comprehensive campaign catalogues as an entry in the first quarter for the Quigley Awards. . . . E. NATHAN, manager of the Gaumont theatre, Southall, invited "Golden Wedding" couples to see the show, appear on stage and stay for tea, for the opening of "My Favourite Husband." . . . S. E. PASCOE WILLIAMS, manager of the Ritz cinema, Woking, files complete details of his campaigns on "Caged" and "Asphalt Jungle."

C. J. DARROCH, manager of King's cinema, Glasgow, goes one step farther in identifying himself to his patrons. He has made a life-mask in wax and displays it prominently, so folks will know him by sight. . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlebrough, reached out for away-from-theatre publicity by staging the "potato dance" at the Town Hall as advertising for "Duchess of Idaho." (Couples dance holding a good-sized potato between their foreheads.) . . . R. S. BRAND, manager of the Ritz cinema, Southend-On-Sea sends us a photo of a British "Milkman" as street ballyhoo. . . . J. R. CRITCHLEY, house manager at the Odeon theatre, Liverpool, paraded with an illuminated shirt-front display for "Sunset Boulevard" visiting all the best places. . . . P. TEPPER, manager of the Odeon theatre, Park Royal, London, passes out little cards asking for audience comments, adverse or complimentary, regarding house service. . . . S. K. JENKINS, assistant to manager R. G. FRANCIS, at the Regal cinema Chester, joins the Round Table with his interesting campaign for "Annie Get Your Gun." 400 members of the Old Folks Club enjoyed the picture. . . . E. C. CARTER, manager of the Odeon theatre, on Whalebone Lane, Dagenham, is another new member with entries this quarter for the Quigley Awards. . . . DENIS F. MAY, manager of the Bristol cinema, Birmingham, and J. MURPHY, manager of the Granby cinema, Reading, welcoming back the stars of "The Miniver Story." . . . WM. G. WILSON, manager of the Capitol cinema, Horsham, persuaded his newspaper man to use the standing head, "Let's Go To The Pictures," for news of film theatres. . . . A. D. PAVEY, manager of the Odeon theatre, Herne Bay, says his mirror display is the first thing (apart from the manager) to be seen on entering the theatre!

**OUTDOOR
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from Coast
to Coast
over 1/2 Century

**Refreshment
Service for
DRIVE-IN
THEATRES**

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SPORTSERVICE BLDG., BUFFALO, N. Y.

Selling Approach

GASOLINE ALLEY—Columbia. America's beloved cartoon family, at last on the screen. Probably more people read and follow the lives of the Walley family in the comics than any other in the country. Columbia has done well, casting this family as real life characters. It's a great tieup with the newspaper in your town that publishes the cartoon strip and they will oblige you with plenty of help at the point of sale. Paste up daily and Sunday strips as lobby display. Nothing larger than a 6-sheet, but posters will serve for cut-outs and display. The herald is best piece of advertising in the pressbook and will key your campaign. Newspaper ad mats are good, especially those that identify the different characters by name, for you'll be able to recognize them. Cartoon drawings in pressbook ads are not up to the newspaper drawings and hardly resemble the characters, so use the photos in preference. But this promises to be the beginning of a long series of delightful family films.

AT WAR WITH THE ARMY—Paramount. America's funniest comedy team, Dean Martin and Jerry Lewis, in their newest and most hilarious hit. Exhibitors are finding this new war comedy the equal of some of those that in previous war years made both soldiers and civilians laugh. 24-sheet and other posters are designed to make cut-outs for lobby and marquee display and feature heads of the two stars in laughing pose. Showmanship ads start with a series of cartoon teasers for your advance campaign. There are enough big ads and plenty of units for small space. Not much variety but they will sell the picture. A utility mat contains bits and pieces for your composing room to play around with. Plot seems to concern beans and therefore beans will suggest exploitation and lobby stunts. Pressbook suggests use of over-sized ad mat as a herald printed locally, and offers ideas for a cooperative newspaper page. This pair of comics won a recent poll for popularity and they are packing them in, in key situations.

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POSITIONS WANTED

MOTION PICTURE EXECUTIVE WITH 13 years' experience operating own theatres in New England seeks position as assistant or executive capacity. Knows buying, booking and administrative work. BOX 251, MOTION PICTURE HERALD.

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WANTED: MANAGER FOR DRIVE-IN theatre in New York State. Send detailed qualifications, photograph, salary expected and references. BOX 251, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED FOR THEATRE Up-State New York. Good opportunity for live wire. Write full particulars BOX 251, MOTION PICTURE HERALD.

EXPERIENCED MANAGERS WANTED FOR conventional and drive-in theatres in New York and New Jersey area. Salary open. Jobs permanent. Write stating experience and references. BOX 251, MOTION PICTURE HERALD.

MANAGER WANTED FOR ONE OF FLORIDA'S leading attractions. Must be publicity minded. Exceptional opportunity. Can invest if desired. BOX 1294, Clearwater, Florida.

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WANTED: THEATRE BUILDING, METROPOLITAN center, reasonable (need finance), for non-partisan gospel church. The gospel of the Kingdom is upon us. Sincere correspondence solicited. BOX 251, MOTION PICTURE HERALD.

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FOR SALE, FULLY EQUIPPED, GOING MOVIE theatre. County seat. Contact: M. C. NIELSON, Excelsior, Woomuck, S. Dakota.

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DRIVE-INS—ORDER NOW—OPEN EARLY. Complete 35mm outfits from \$195; 24-2 underground cable \$65; marquee letters 35c up. Time deals invited. Write for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

BUY NOW AND SAVE \$88. MUST "UP" THESE prices 10% effective February 15th. Holmes Educators \$550; DeVry XD \$595. These are dual equipment including 2000' magazines, lenses, amplifier, speaker, all rebuilt like new. Time deals available. Special: 2 DeVry suitcase 2000' projectors complete, excellent, \$395. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT FOR SALE, NO DEALERS. 200 seats, turnstile, ticket box, 2-7 ft. high fans, 2-16 inch fans, picture sheet, monitor, display cases, etc. Can be seen by appointment. A. LANDOW, 108 Beachway, Keanburg, N. J. Tel. KE 6-5081.

COMPARE AND SAVE AT STARS! E-7 MECHANISMS, excellent, \$750 pair; Ballantyne Soundheads for Powers, rebuilt, \$225 pair; Adler 10' log type letters, font 350, 85c each; Western Electric 306 Soundheads, rebuilt, \$199.50 pair; Griswold Splicers \$147.5; DeVry 25 watt amplifiers, rebuilt, \$62.50; Simplex 25-4 star sound system, rebuilt, \$695. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

NEW EQUIPMENT

SELLING THESE BELOW DEALERS' COST—just a few left. New 1 kw. area, rectifiers and 5 tubes \$895 pair; high-intensity 70 amp. area, rectifiers and 12 tubes \$1095 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

GET 25% MORE LIGHT WITH NEW COATED lenses, \$100 pair; Tempered Masonite Marquee Letters (any color) 4"-35c; 8"-50c; 10"-60c; 15 amp. rectifier bulbs \$4.50; projector oil 85c gal.; attractive lighting fixtures 45% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC SCREENS 33c FOOT; RECTIFIER bulbs, guaranteed 1500 hours, \$4.75; GE 1000 watt mogul screw bulbs, \$1.65; rewinders \$9.95 set. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviola, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

CAMERA DOLLIES WITH TWO SEATS, \$242.50; Houston KIA 16mm reversal processor, incomplete, requires repairs, \$995; Blimp Celotex sponge rubber \$95; Duplex 35mm sound and picture step printer with light changer, \$1395; Neumade 12 section 35mm Fire-tite film cabinet, regularly \$138, \$109.50; MR 2000W spots on stands, \$151.51; new 16mm sound and picture printer \$106.50; Zoomar 16mm lens, original cost \$1800, \$995; Dupue 35/16mm RCA type sound reduction printer, worth \$7500, \$3495; Sensational New Bridgemaie Jr. 16mm developing machines (incl. tax) \$1175; Auricon Sound Cinevoice, demonstrator, \$555; Eyemo 35mm spider turret news cameras, \$495; background process outfit with motion picture projector, arc lamp, Selsyn motors, lenses, 17' x 27' screen, \$695. Send for catalog Sturelab Supplement. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

CAN'T GET NEW CHAIRS? WHY WORRY? Our used and rebuilt will serve you nicely. Prices start at \$2.95. Special: 1400 Ideal slidebacks, like new, \$13.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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BOOKS

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1950-51 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Legion Approves Nine Of 12 New Releases

The National Legion of Decency this week approved nine of 12 new films reviewed. In Class A-1, morally unobjectionable for general patronage, were "Lights Out" and "Rough Riders of Durango." In Class A-2, morally unobjectionable for adults, were "Al Jennings of Oklahoma," "The Bandit Queen," "Bowery Battalion,"

"Chance of a Lifetime," "Korea Patrol," "Lightning Strikes Twice" and "Belle le Grand." In Class B, morally objectionable in part for all were: "Call Me Mister," because it "reflects the acceptability of divorce" and has "suggestive costuming and situations"; "Film Without a Name," because it "tends to condone immoral actions and contains material unfit for entertainment motion picture audiences." and "Second Face," "reflects the acceptability of divorce."

Continuous Sunday Bill Goes to Delaware House

A bill which would alter the Sunday film law in Delaware to permit the continuous showing of motion pictures in incorporated municipalities after 2 P. M. on Sundays, was introduced this week in the state House of Representatives by Joseph A. Bruno of Wilmington. The present law prohibits films before noon and between 6 and 8 P. M.

The Product Digest.

Royal Wedding

MGM—Inimitable Astaire

Top billing goes to Fred Astaire, which proves all can be right in this world. He has pleasant and competent assistance in pert and pretty Jane Powell, but "Royal Wedding" rests heavily on the inimitable Astaire, whose shoulders—and amazing legs—are firm and nimble enough to carry the load.

This is a top-line musical, turned out in Metro's best-dressed manner. No one points out that the story and screenplay by Alan Jay Lerner, who also wrote the lyrics for Burton Lane's music, generally resemble part of Fred and Adele Astaire's real life story. Yet the film does. Astaire and Miss Powell play brother and sister and are a successful team of Broadway musical comedy stars not averse to romance but never committed to marriage. With them, they believe firmly that it's art for art's sake alone.

Astaire maintains his iron-man determination and Miss Powell her innocuous flirtations with various good-looking young men until their show is hurried off to an engagement in London during the royal wedding season. On the boat Miss Powell meets and falls for Peter Lawford, young British peer. In London, Astaire meets and finally falls for Sarah Churchill, one of the girls of the line in the show. The wedding of Princess Elizabeth and the attendant spectacle sweep away resistance. Astaire and Miss Powell decide to marry their respective choices in the finale. In real life, Fred married and continued his career whereas Adele married Lord Cavendish and retired, as Miss Powell does in the film.

However, it isn't story that makes "Royal Wedding" such a good musical. Principally, it is Astaire's amazing and entrancing dancing. His solo routine in the gym aboard ship is ingenious almost to the point of unbelief. That is, until he outstrips it later with a routine during which he dances on the walls and ceiling of a room. Otherwise, he is dancing and singing with Miss Powell, who makes an agreeable foil. Her best number, also one of the best in the show, carries the extraordinary title of "How Can You Believe Me When I Say That I Love You When You Know I've Been a Liar All My Life." This is a down-by-the-gas-house, rowdy affair that ought to bring down the house—any house. The big production number is "I Left My Hat in Haiti," full of South American lilt and spectacle. For nostalgia and romantic overtones, "Too Late" is the number. Very nice, too.

The comedy, in the main, relies upon Keenan Wynn in the twin role of an American booking agent and his British counterpart. This is amusing without becoming uproarious. Miss Churchill, daughter of Winston, plays a straight role and indulges in a few dancing steps, but histrionically contributes little.

Stanley Donen's direction is competent and Arthur Freed's hand, as producer, is in constant evidence. Nick Castle rates approval for

his dance direction and Johnny Green for his musical direction.

Reviewed at Loew's 72nd St. theatre, New York, where the audience was all for the film. Reviewer's Rating: Excellent.—RED KANN.

Release date, March 21, 1951. Running time, 95 minutes. PCA No. 14897. General audience classification. Tom Bowen.....Fred Astaire
Ellen Bowen.....Jane Powell
Lord John Brindley.....Peter Lawford
Irving and Edgar Klingner.....Keenan Wynn
Anne Ashmond.....Sarah Churchill
Albert Sharpe, Violet Roache, Henri Letondal, James Finlayson

The Groom Wore Spurs

Universal-Fidelity—Cowboy Star

"The Groom Wore Spurs" in Technicolor should have considerable appeal for the addicts of Western pictures, although the title gives the impression that it is one of those sophisticated domestic comedies, which it is not.

Although more could have been done, in terms of story and situation, with such an able comedy cast as Ginger Rogers, Jack Carson and Joan Davis, the truth of the matter is that the germ of a good idea—lampooning the character of a favorite singing cowboy film star—is lost in a welter of slapstick comedy. This does not mean that "The Groom Wore Spurs" hasn't some very funny spots—it's just that more is promised than is accomplished.

Jack Carson plays the phony cowboy and he plays it to the hilt. Here we have a singing, gun-totin', hard riding son of the saddle, who in real life cannot sing, cannot act, is afraid of guns and horses and is the first one out of the place when the free-for-all breaks out.

Ginger Rogers is the feminine lawyer who is hired to get Carson out of a jam with a big time gambler because he cannot pay off a gambling debt. Miss Rogers first tries to settle the debt without I.O.U.s then is romanced by Carson until she finds herself married to him.

The gambler decides to write off the debt when he learns that Miss Rogers is the daughter of an old friend, and it appears that everything will turn out nicely when Carson becomes involved in the gambler's murder. Domestic complications enter, meanwhile, with Miss Rogers suspicious of Carson's motives in marrying her. But everything comes out as it should with the cowboy star getting a new contract, cleared of the murder, and once again trying to show his public how rough and tough he can be.

The leads get a lot of help from the supporting cast, who seem to be having as much fun playing their parts as Miss Rogers and Carson. The settings are good, especially in Techni-

color, and the producer, Howard Welsch, and director, Richard Whorf, handled their chores with tongue-in-cheek.

Robert Carson, Robert Libott and Frank Burt have turned out an occasionally bright screenplay for this Fidelity Pictures film, based on the former's story in *Collier's*.

Reviewed at a sneak preview at Loew's 86th street theatre in New York where the audience reacted with giggles and laughs to the proceedings. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, tentatively March, 1951. Running time, 80 minutes. PCA No. 14820. General audience classification. Abigail Farnival.....Ginger Rogers
Ben Castle.....Jack Carson
Alice Dean.....Joan Davis
Harry Kallen.....Stanley Ridges
James Brown, John Littel, Victor Sen Young

Three Guys Named Mike

MGM—Air Hostessing Is Fun

The life and loves of an air line stewardess have been wrapped into an amusing comedy by Armand Deutsch, the producer, and Charles Walters, the director. Aided and abetted by a sturdy cast including Jane Wyman, Van Johnson, Howard Keel and Barry Sullivan, among others, "Three Guys Named Mike" should do well at the box office if for no other reason that it deals with a profession that has always proved glamorous and fascinating.

The exhibitor should have a field day with this one exploitation-wise. Firstly, there is the matter of cast, and the names can grace any marquee very nicely. More than that, however, the showman will be happy to hear that MGM's tieup with American Airlines, with a major part of the story shot in and around the company's ships, probably will result in extensive exploitation by the airline on behalf of the picture.

The story starts with Miss Wyman, a typical, pretty young lady from a small town, entering the stewardess' school and from then on, takes the audience on an interesting trip through her training and her first flight, a very funny sequence with the plane having to turn back because the stewardess forgot to check if there was any food aboard.

Once the training aspect is over, "Three Guys Named Mike" goes into the romantic phase of Miss Wyman's existence with three suitors all bearing the first name of Mike trying to outdo each other in winning her as a bride. Johnson is a student scientist; Keel is a pilot, and Sullivan an advertising executive. Of course the winner is the poor struggling scientist.

If some of the sequences are rather far-fetched at times it doesn't really matter because the whole picture has an air of good humor that is difficult to resist. "Three Guys Named Mike" is the kind of film that is perfectly suited for family entertainment, mainly because in theme and treatment audiences of

(Continued on following page)

SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

all ages will find it interesting, informative and pleasant.

The leads all handle their assignments nicely with Miss Wyman especially being properly pert, cute and the perfect example of what is required of an air line stewardess.

The screenplay was written by Sidney Sheldon from a story by Ruth Brooks Flippin.

Reviewed at the MGM screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, March 9, 1951. Running time, 79 minutes. PCA No. 14834. General audience classification. Marcy Lewis.....Jane Wyman
Michael Lawrence.....Van Johnson
Mike Jamison.....Howard Lee
Mike Tracy.....Barry Sullivan
Phyllis Kirk, Anne Sargent, Jeff Donnell

Lucky Nick Cain

20th-Fox-Kaydor—Thriller in Italy

As a vehicle for George Raft, "Lucky Nick Cain" shapes up as completely adequate for his talents and professional trademark. In this he plays an American tough guy who becomes involved in an adventure in Italy.

The adventure finds him messed up with gambling, murder, shooting, a pretty girl and the inevitable chase. Since this film was made by Kaydor Productions in Italy, the audience is taken through some scenic spots on the shores of the Mediterranean. Here we have Raft as an American gambler who is given a big welcome when he arrives at the gambling spa of San Paolo.

It does not take him long to find out why he is being received in such style, for during his first night in town, he is framed for the murder of an American Treasury Agent. He flees with an American girl, down on her luck, who has been hired to lure him to the gambling tables, and from then on, it's a nip and tuck battle until Raft straightens everything out in his blunt manner.

There is a fine supporting cast, and the native scenes are exceptionally well-handled. If the script sometimes seems to go awry, there are compensations in the some suspenseful scenes as Raft fits together the pieces of this jigsaw puzzle.

Joseph Kaufman, the producer, and Joseph H. Newman, the director, have injected some fine action sequences into the production, which starts off with a figurative bang almost from the opening scene. Given a featured spot is the young Italian actor, Enzo Staiola, who plays the part of a young boy who befriends Raft. This lad shows considerable ability and certainly dominates the scenes in which he appears.

Coleen Gray plays the American girl opposite Raft and she does an adequate job. As for Raft, he gives the expected Raft performance. The screenplay is by George Callahan and William Rose and is based on the novel, "I'll Get You for This," by James Hadley Chase.

Reviewed at the 20th-Fox screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, March, 1951. Running time, 87 minutes. PCA No. 14996. General audience classification. Nick Cain.....George Raft
Kay Wonderly.....Coleen Gray
Tom.....Enzo Staiola
Massine.....Charles Goldner
Walter Rilla, Constance Smith, Martin Benson

Rhythm Inn

Monogram—Comedy with Music

The Dixieland band vogue sweeping the country is capitalized advantageously by producer Lindsley Parsons in this good-natured comedy by Bill Raynor about an improvident dance band that goes broke but manages to fulfill its engagement by "borrowing" its instruments nightly from a music store where they've been pawned to pay off a traffic fine. The band includes such well known talent as Winky Manone, Pete Daily and Matty Matlock, names of moment to the dance public, and the Anson Weeks orchestra also works out in

the film. Jane Frazee, Kirby Grant, Charles Smith and Lois Collier are the principals in a story that ties the musical numbers together and supplies some laughs in its own right. All in all, it's a pleasantly serviceable little musical that earns its screentime honestly.

The story has band leader Grant and his combo in trouble with the local constabulary and forced to put up their instruments at a music store as security for a loan with which to pay a fine. In order to fulfill their commitment at the Rhythm Inn the band's singer, Miss Frazee, prevails upon Smith, who works at the store and is an amateur tunesmith, to smuggle the instruments to the boys nightly without his employer's knowledge. Miss Collier, Smith's girl friend, misunderstands the relationship between him and Miss Frazee, and a series of complications ensues. But when matters work out in such fashion that Miss Collier is enabled to sing one of Smith's songs at the Inn with the band, everything comes out as it should in a musical comedy.

William F. Brödy was associate producer, and Paul Landres directed spiritedly.

Reviewed at the studio. Reviewer's rating: Good.—WILLIAM R. WEAVER.

Release date, February 11, 1951. Running time, 73 minutes. PCA No. 14769. General audience classification. Jane Frazee.....Jane Frazee
Dusty Rhodes.....Kirby Grant
Lois Collier, Charles Smith, Fritz Feld, Ralph Sanford, Armida, Anson Weeks & Band, Jean Ritchie, Ramon Ros, Ames & Arno, Pete Daily, Winky Manone, others

Cry Danger

RKO-Olympic—Justice Triumphs

The cleverly developed suspense angle does much to enhance the enjoyment of this thriller. Dick Powell portrays a man who is framed for a murder and holdup he never committed. Armchair sleuths will go for this film.

After languishing in jail for five years, Powell is finally pardoned when a friend returns from overseas to corroborate his testimony in court. Powell then goes about hunting the real perpetrators of the crime so that his buddy, believed to be innocent, may also be released from prison. Rhonda Fleming, wife of this friend, falls in love with Powell. In the course of his sleuthing adventures, he is kept busy ducking bullets fired by William Conrad, an oily character. When Powell finally has his man dead to rights, Regis Toomey, a detective, steps into to see that justice is carried out.

By way of a novel twist, Powell doesn't get the girl. She proves to be implicated in the crime along with her jailed husband.

An Olympic Productions Picture, the film was produced by Sam Wiesensthal and W. R. Frank. Robert Parrish directed from a screenplay by William Bowers.

Reviewed at screening room in New York. Reviewer's Rating: Good.

Release date, February 3-10, 1951. Running time, 79 minutes. PCA No. 14738. General audience classification.

Ricky.....Dick Powell
Nancy.....Rhonda Fleming
Delong.....Richard Erdman
William Conrad, Regis Toomey, Jean Porter, Jay Adler, Joan Banks, Gloria Saunders, Hy Averbach, Renny McEvoy, Lou Lubin, Benny Burt

Rough Riders of Durango

Republic—"Rocky" Lane Western

Using a standard plot with no new twists in it, producer Gordon Kay and director Fred C. Bannan have come up with an action-packed Western that should keep juvenile fans at the edges of their seats. The story was written by M. Coates Webster. With an exciting chase highlighting the opening scene, there are few lapses in the film's more than ample quota of gun play, fights, treachery and hard riding.

Allan "Rocky" Lane combines forces with Ross Ford, a young sheriff, who is having his hands full trying to save the local farmers from hi-jackers. With the bank about to foreclose on all their ranches and farms, Ford arranges for the farmers to get a \$40,000 advance on

their next grain shipment so that they can pay off their loans to the bank. At the last moment, the money is stolen and the messenger killed.

Lane and Ford eventually discover that Steve Darrell, a supposedly honest harness maker, is the brains behind the gang. After a number of close brushes with gunmen, and a fast moving chase, Lane recovers the money, and brings the criminals to justice.

This picture is substantial Western fare for younger fans.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.—GERALD POWERS.

Release date, January 30, 1951. Running time, 60 minutes. PCA No. 14923. General audience classification. Allan "Rocky" Lane.....Allan "Rocky" Lane
Crocket Adams.....Walter Baldwin
Janis.....Aline Towne
Steve Darrell, Ross Ford, Denver Pyle, Stuart Randall, Hal Price, Tom London, Russ Whiteman, Dale Van Sickel

My Brother, the Outlaw

Eagle Lion Classics—Crazed Killer

When a wide-eyed city boy and a Texas Ranger match wits with a crazed killer who just happens to be the city boy's brother, a unique Western is the result. Gene Fowler, Jr., wrote the screenplay from a story by Max Brand. Using the actual rugged Mexican landscape contributes materially to the picture's entertainment value, but the action, although plentiful, comes in fits and starts.

Mickey Rooney, a young easterner, comes to Texas to see his brother. En route, he meets Robert Preston, a Texas Ranger, who is on the trail of a notorious killer, El Tigre, whose deputy is Robert Stack, Rooney's brother. Stack wants to force Wanda Hendrix into marriage, but she hates him for his association with El Tigre.

Countless perils and escapes take place before Rooney realizes that his brother and the notorious killer are one and the same man. Stack is killed in a trap set by Preston and Rooney gets the girl.

All of the players perform competently, but the constant Boy Scout heroics add nothing materially to the plot. It's hard to believe that anyone is quite as naive as Rooney acts on the screen. But despite these faults, the gun fights, fist fights, chases and kindred antics make this pleasing Western fare. Rooney and Miss Hendrix are the big names. Stack and Preston have their followings too. Plentiful action is the major feature of the film.

Benedict Bogeaus was the producer and Elliott Nugent directed.

Reviewed at the Eagle Lion Classics screening room in New York. Reviewer's Rating: Fair.—G. P.

Release date, February 7, 1951. Running time, 82 minutes. PCA No. 14966. General audience classification.

Denny O'More.....Mickey Rooney
Senorita Carmel Alvarado.....Wanda Hendrix
Joe Warrender.....Robert Preston
Patrick O'More.....Robert Stack
Carlos Muzquiz, Jose Torvay, Fernando Wagner, Felipe Flores, Hilda Moreno, Guillerma Calles, Margarita Luna, Jose Valasquez, Enrique Cansino, Chel Lopez

Spoilers of the Plains

Republic—Foreign Agents

With Edward J. White producing and William Witney directing this Sloan Nibley story, Roy Rogers, aided and abetted by his dog and Trigger, his horse, makes life quite a problem for a gang of foreign agents.

Several scientists are working on the development of a long-range weather forecasting device in the western desert country. Grant Withers, head of the gang, poses as the owner of a small oil company in the area, in order to gain access to the scientific project. To obtain the oil he has offered to Penny Edwards, daughter of the chief scientist, Withers taps into Rogers' pipe-line. He later steals the timing device from an experimental rocket and substitutes a

(Continued on opposite page)

time bomb so that the chief scientist will be killed.

Rogers discovers the bomb just before it is set to explode and he gets it out of the experimental camp site. With the aid of the guards and his own assistants, Rogers brings the criminal's career to a sudden halt.

Comedy touches are supplied by Gordon Jones, and Rogers supplies the singing with backing from Foy Willing and the Riders of the Purple Sage. Juvenile Western fans will enjoy this film. There's fighting, some shooting and a chase that's really acrobatic, but there's lag throughout. The plot is far fetched.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.—G. P.

Release date, February 5, 1951. Running time, 68 minutes. PCA No. 14828. General audience classification.
Roy Rogers.....Roy Rogers
Frankie Manning.....Penny Edwards
Splinters.....Gordon Jones
Grant Withers, William Forrest, Don Haggerty, Fred Kohler, Jr., House Peters, Jr., George Meeker, Keith Richards, Foy Willing, Riders of the Purple Sage

SHORT SUBJECTS

THE WANDERERS' RETURN (Warner)

Technicolor Special (7003)

This is the story of present day Israel filmed in the country itself. The history of the land, its religious and political significance through

the ages and its geographical design are pictured in excellent Technicolor. The film covers the modern innovations introduced in the country and the people responsible for these improvements. The climax is a verbal note to all freedom-loving people.

Release date, December 23, 1950 20 minutes

THE BIG APPETITE (RKO)

Screenliners (14203)

The course of the big city's food supply is traced from its sources throughout the world to its destination on the dining tables of the metropolis. This tide of food can never stop as there is only a few days' reserve.

Release date, November 3, 1950 9 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 687-88, issue of January 20, 1951.

Feature product by Company starts on page 677, issue of January 20, 1951. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ.	Bud Abbott-Lou Costello		Aug. '50	79m	July 15	389	AYC	A-1 Good
Abilene Town	Realtar	Randolph Scott-R. Fleming	(reissue)	Sept. 1, '50	89m	Jan. 12, '46	2793		
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde		Feb. 4, '51	64m	Dec. 30	(S)643	AYC	A-1 Good
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King		Jan. 28, '51		Dec. 30	(S)643		
Across the Badlands (262)	Col.	Charles Starrett-Smiley Burnette		Sept. 14, '50	55m	Sept. 16	486	AYC	A-1 Good
Across the Wide Missouri (color)	MGM	Clark Gable-Ricardo Montalban		Apr. 27, '51					
Adam and Evelyn (Brit.) (923)	Univ.	Stewart Granger-Jean Simmons		Aug. '50	92m	Nov. 26	98	A	A-2 Good
Admiral Was a Lady, The	UA	Wanda Hendrix-Edmond O'Brien		Aug. 4, '50	87m	May 13	293	A or AY	B Good
Again... Pioneers	PFC	Colleen Townsend-Sarah Padden		Not Set	72m	Dec. 23	635		Fair
Al Jennings of Oklahoma (color) (327)	Col.	Dan Duryea-Gale Storm		Mar. '51	79m	Jan. 13	662		Fair
Alcatraz Island (002)	WB	John Littel-Ann Sheridan (reissue)		Sept. 9, '50	64m	July 29	406		A-2
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter		Nov. '50	138m	Sept. 16	485	AY	B Excellent
All Quiet on the Western Front	Realtar	Lew Ayres-Louis Wolheim	(reissue)	Aug. 1, '50	103m	July 22	398		B
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Tyrone Power-Micheline Prella		Dec. '50	105m	Nov. 18	571	AYC	A-2 Good
Annie Get Your Gun (color) (39)*	MGM	Betty Hutton-Howard Keel		Aug. '50	107m	Apr. 15	261	AYC	A-2 Excellent
Appointment With Danger (formerly United States Mail)	Para.	Alan Ladd-Phyllis Calvert		Not Set		Jan. 13	(S)662		
Arizona Territory (4942)	Mono.	Whip Wilson-Andy Clyde		July 2, '50	56m	Oct. 14	518		A-1 Fair
Asphalt Jungle, The (29)*	MGM	Sterling Hayden-Louis Calhern		June 2, '50	112m	May 6	285	A	B Excellent
At War with the Army	Para.	Dean Martin-Jerry Lewis		Jan. 17, '51	92m	Dec. 16	614	AYC	A-2 Good
Avengers, The (4920)	Rep.	John Carroll-Adela Mara		June 26, '50	90m	June 17	347	AY	A-2 Good
BANDIT Queen (5011)	Lippert	Barbara Britton-Philip Reed		Dec. 22, '50	68m	Dec. 2	599		Good
Bayonet Charge (formerly The Imposter)	Realtar	Jean Gabin-Ellen Drew	(reissue)	Aug. 1, '50	94m	Feb. 12, '44	1754		Good
Bedtime for Bonzo	Univ.	Ronald Reagan-Diana Lynn		Feb. '51	83m	Jan. 20	669	AYC	A-1 Very Good
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll		Jan. 27, '51	90m	Jan. 20	(S)670		
Best of the Bad Men (color)	RKO	Robert Ryan-Claire Trevor		Mar. 17, '51		Jan. 20	(S)670		
Between Midnight and Dawn (328)	Col.	Mark Stevens-Edmond O'Brien		Oct. '50	89m	Sept. 30	501	AYC	A-2 Very Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake		Aug. 10, '50	66m	Apr. 8	254	AYC	A-2 Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dannison		July '50	70m	July 22	398	AYC	A-1 Good
Big Cane, The	Realtar	Clyde Beatty-Anita Page (reissue)		Aug. 15, '50	80m	Mar. 4, '33	46		
Big Timber (4908)	Mono.	Roddy McDowall-Lynn Thomas		Sept. 10, '50	73m	Oct. 7	511	AYC	Good
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan		Mar. '51		Jan. 13	(S)662		
Black Angel	Realtar	Broderick Crawford-D. Duryea (reissue)		Jan. 1, '51	80m	Aug. 10, '46	3137		Good
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles		Sept. '50	120m	Aug. 12	433	AYC	A-2 Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc		Sept. 4, '50	81m				
Blazing Sun (246)	Col.	Gene Autry-Lynne Roberts		Nov. '50	70m	Nov. 4	554	AYC	A-1 Fair
Blue Blood (4904) color)	Mono.	Bill Williams-Jane Nigh		Jan. 28, '51	72m	Jan. 20	669	AYC	A-1 Very Good
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley		July '50	84m	June 3	322	AYC	A-2 Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Blues Busters (4916) (formerly Bowery Thru)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S) 444	AY	A-2	
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S) 547	AYC	A-1	
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1	Average
Border Treasure (105)	RKO	Tim Holt-Jane Nigh	Aug., '50	60m	Sept. 9	478	AY	A-1	Fair
Born to Be Bad (for. Bad of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51						
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The	Col.	Mel Ferrer-Miraslava	Not Set		Nov. 4	(S) 554			
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642		A-1	Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton	(reissue) Oct., '50	61m					
Bunce Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC		Very Good
Call of the Klondike (4920) (formerly, Fangs of the North)	Mono	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S) 654	AYC	A-1	
Captive Girl (240)	Col.	Johnny Weismuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Lew Ayres-Teresa Wright	June 10, '50	91m	Apr. 8	254	A	B	Fair
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gibby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Cassino to Korea (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AY	A-1	Good
Cause for Alarm	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (5101)	Mono.	Don Cameron-Audrey Long	Feb. 25, '51	70m	Dec. 30	(S) 643			
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	90m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	497			Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S) 563	AYC		
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept., '50	85m	May 13	295		A-2	
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S) 644			
Colt 45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2	Excellent
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2	Good
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Crackdown	RKO	Bill Williams-Carla Belandé	Not Set		Jan. 6	(S) 654			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Cry Danger	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706			Good
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
Cyano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	569	AYC		Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dancing Years (Brit.) (color)	Stratford	Dennis Price-Gisèle Préville	Aug., '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B	Good
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398	AYC	A-1	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2	Good
Desert Hawk (color) (925)	Univ.	Yvonne De Carlo-Richard Greene	Aug., '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug., '50	91m	July 1	366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destry Rides Again	Realt	Marlene Dietrich-James Stewart (reissue)	June, '50	94m	Dec. 2, '39	41			
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1	
Double Crossbones (color)	Univ.	Donald O'Connor-Helene Carter	Not Set		Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641		A-2	Fair
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
Edge of Doom (152)	RKO	Dana Andrews-Farley Granger	Aug. 19, '50	99m	Aug. 5	413	A	A-2	Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FANCY Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Faraway to Yesterday (028)	20th-Fox	Documentary	Sept., '50	90m	Sept. 16	485	AY	A-1	Excellent
Fast on the Draw (4929)*	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	Oct. 14	519		A-1	Poor
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S) 643		A-2	
50 Years Before Your Eyes (931)	WB	Helo Tajó-Nelly Corredi	Not Set		May 6	287	A or AY	A-2	Good
Fighting Caravans	Favorite	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Command (formerly We've Never Been Licked)	Realt	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '31	59			
Fighting Sullivan, The (formerly The Sullivans)	Realt	Anne Gwynne-Noah Beery, Jr.	(reissue) July, '50	108m	Aug. 7, '43	1469			Good
File on Thelma Jordan (See Thelma Jordan)		Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
Flame and the Arrow, The (color) (930)*	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	Aug. 24	353	AYC	A-2	Excellent

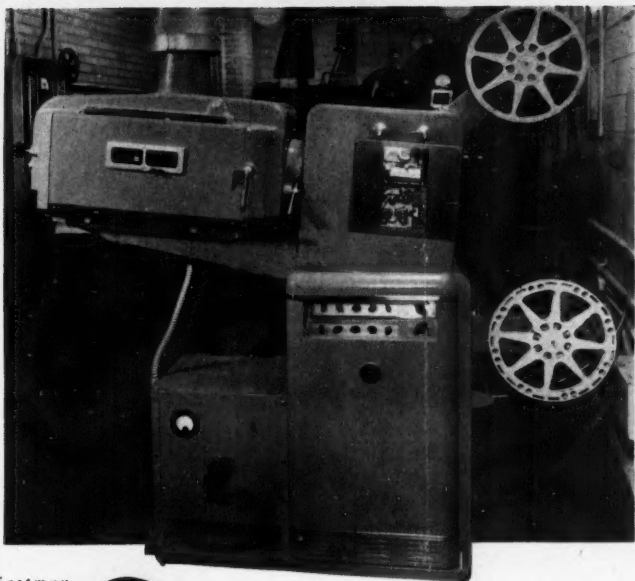
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Net'l Groups	L. of D.	Harold Review
Flying Missile, The (335)	Col.	Glenn Ford, Viveca Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1 Fair
Follow the Sun	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51					
For Heaven's Sake*	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B Good
For Them That Trespass (Brit.)	Stratford	Richard Todd-Patricia Plunkett	July 6, '50	95m				
Fort Savage Raiders	Col.	Charles Starrett-Smiley Burnette	Mar., '51					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1 Very Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Not Set		Dec. 30	(S)643		
Franchise (color)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2 Good
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1 Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2 Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B Good
Fury in the Sky	Realart	Loretta Young-G. Fitzgerald	(reissue) July, '50	83m	Mar. 25, '44	1814		Fair
(formerly Ladies Courageous)								
Fury of the Congo	Col.	Johnny Weismuller-Sherry Moreland	Apr., '51	69m				
GAMBLING House (formerly Mike Fury)								
Gasoline Alley (301)	Col.	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670		A-1 Average
Glass Menagerie, The (007)	WB	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	Fair
Golden Sinner, The (Brit.)	ELC	Jan Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2 Very Good
Good Humor Man (237)	Col.	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S)358	AY	A-1 Fair
Great Jewel Robber, The (929)	WB	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1 Very Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B Good
Great Missouri Raid, The (5013) (color)	Para.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1 Good
Groom Wore Spurs, The	Univ.	Wendell Corey-Macdonald Carey	Feb., '51	85m	Dec. 9	605	A	B Excellent
Grounds for Marriage (114)	MGM	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 10	705		Good
Gunfighter, The (015)*	20th-Fox	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614		B Fair
Gunfire (4932)	Lippert	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1 Very Good
Guns A'Blazin'		Don Barry-Wally Vernon	July 21, '50	59m	July 22	397		A-1 Good
(formerly Law and Order)	Realart	Walter Huston-W. Brennan	(reissue) Sept. 1, '50	73m	Mar. 12, '32	56		
Gypsy Fury	Mono.							
(formerly Wind Is My Lover) (Swed.)	Realart	Viveca Lindfors-Christopher Kent	Not Set	94m	July 9	(S)406		
Gypsy Wildcat		Maria Montez-Jon Hall	(reissue) June, '50	75m	Aug. 12, '44	2041		Good
HALLS of Montezuma (color) (103)*20th-Fox								
Hamlet (Brit.) (Spcl.)* (101)	Univ.	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2 Superior
Happiest Days of Your Life, The	London	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2
Happy Years, The (color) (32)	MGM	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	Good
Harlem Globetrotters, The	Col.	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1 Very Good
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Feb., '51					
Harvey (107)*	Univ.	John Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2 Very Good
Hell Town	Favorite	James Stewart-Joseph Hull	Jan., '51	104m	Univ.	538	AYC	A-2 Excellent
Her Wonderful Lie (Ital.) (343)	Col.	John Wayne-A. Ladd-M. Hunt	(reissue) Oct., '50	59m				
He's a Cockeyed Wonder (340)	Col.	Not Set	86m	May 27	313	A or AY	B	Good
High Lonesome (color) (044)	ELC	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2 Good
Highway 301 (012)	WB	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	A-1 Good
Hi-Jacked (4920)	Lippert	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B Good
His Kind of Woman	RKO	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354		A-2 Fair
Hit Parade of 1951 (5002)	Rep.	Robert Mitchum-Jane Russell	Feb. 24, '51	85m	Oct. 28	(S)546		
Hoodwink (251)	Col.	John Carroll-Marie McDonald	Oct. 15, '50	64m	Oct. 28	545	AY	A-2 Good
Holiday Rhythms (4911)	Lippert	Eddy Arnold-Jeff Donnell	June, '50	60m	June 24	354	AYC	A-1 Good
Holy Year at the Vatican, The	Astor	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2 Very Good
Holy Year, 1950	20th-Fox	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493	AYC	A-1 Good
Hot Rod (4918)	Mono.	Documentary	Aug., '50	42m	Aug. 5	414	AYC	A-1 Good
House of Dracula	Realart	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1 Average
House of Frankenstein	Realart	Lon Chaney-J. Carradine	(reissue) Oct. 1, '50	67m	Dec. 8, '45	2746		Average
Hue and Cry	Fine Arts	Boris Karloff-Lon Chaney	(reissue) Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Hunt the Man Down	RKO	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		A-2 Very Good
I CAN Get It for You Wholesale	20th-Fox	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2 Fair
I Killed Geronimo	ELC							
I Shot Billy the Kid (493)	Lippert	Susan Hayward-Dan Dailey	Apr., '51	62m	Dec. 9	606	AYC	A-1 Good
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Jack Ellison-Chief Thundercloud	Aug. 8, '50	57m	Aug. 5	414		A-1 Fair
If This Be Sin (Brit.)	UA	Don Barry-Robert Lowery	Sept., '50					
I'll Get By (color) (027)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2 Good
In a Lonely Place (242)	Col.	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2 Fair
Inside Straight	Col.	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1 Excellent
Iroquois Trail	MGM	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2 Very Good
It's a Small World (030)	ELC	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1 Good
It's Hard to Be Good	Pentagon	David Brian-Arlene Dahl	Apr. 20, '51	85m	June 10	329		A-1 Very Good
JACKPOT, The (031)	20th-Fox	George Montgomery-B. Marshall	June, '50	74m	June 10	330	AYC	A-2 Good
Jet Pilot (color)	RKO	Paul Dala-Lorraine Miller	Dec., '50	87m	Dec. 30	642		A-2 Fair
Joan of Arc (color) (165)	RKO	Jimmy Hanley-Anne Crawford						
Joe Palooka in the Squared Circle (5117)	Mono.	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2 Excellent
Jungle Stampede (4922)	Rep.	John Wayne-Janet Leigh	Dec. 16, '50		Oct. 30	4366	AY	A-1 Superior
KANGEROO Kid	ELC	Ingrid Bergman-Jose Ferrer	Nov., '50	118m				
Kansas Raiders (color) (104)	Univ.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m				
Kid from Texas, The (color) (911)	Univ.	George Breakston-Yorkie Coplan	July 29, '50	60m	Aug. 5	414		C Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Jock O'Hanoney-Yeda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1
Kim (color) (115)	MGM	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	AY	B
		Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2 Good
		Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	Good
		Errol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1 Good

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King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634		Fair
King Solomon's Mines (color) [109]*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1 Excellent
Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413		Very Good
Korea Patrol	ELC	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654		Average
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1 Excellent
Last of the Buccaneers (color) [341]	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	A-1 Good
Law of the Badlands		Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561		Fair
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2 Good
Lemon Drop Kid (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr., '51		Jan. 6	(S) 654		
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442	AYC	A-2 Good
Life of Her Own, A (101)		Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B Good
Lightning Guns (361)	MGM	Alan Ladd-Victor Jory	Feb., '51	68m	Apr. 20, '40	30		
Lonely Heart Bandits (4925)	Rep.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1 Fair
Lorna Doone (color)	Col.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2 Average
Lost People, The	Pant.	Barbara Hale-Richard Greene	Mar., '51		Nov. 4	(S) 555		
Lost Volcano, The (4905)	Mono.	Dennis Price-Mai Zetterling	Oct., '50	89m	Oct. 21	538		Good
Louise (926)	Univ.	Johnny Sheffield-Marjorie Lord	June 25, '50	76m	July 1	365	AYC	Very Good
Love That Brute (016)	20th-Fox	Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1 Excellent
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B Very Good
"M"	Col.	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706		Good
Macbeth (5003)	Rep.	David Wayne-Howard Da Silva	Mar., '51					
Mad Wednesday	RKO	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350		Good
Mad With Much Heart	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	845	AYC	A-2 Good
Madeleine (Brit.) [983]	Univ.	Robert Ryan-Ide Lupino	Not Set	101m	Nov. 4	(S) 554	A	B Good
Madness of the Heart (Brit.) (927)	Univ.	Ann Todd-Ivan Desny	Not Set	90-67m	Sept. 2	467	A	A-2 Good
Magnificent Yankee, The	MGM	Margaret Lockwood-Paul Dupuis	Aug., '50	89m	Oct. 28	546	AYC	A-2 Good
Man Who Cheated Himself, The (102)	20th-Fox	Louis Calhern-Ann Harding	Feb. 9, '51		Nov. 18	569		
Mating Season, The (5016)	Para.	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2 Good
Men, The	UA	Gene Tierney-John Lund	Mar., '51	101m	Jan. 13	661	AYC	B Excellent
Military Academy (210)	Col.	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2 Excellent
Millman, The (102)	Univ.	Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1 Fair
Miniver Story, The (106)	MGM	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1 Good
Missourians, The (4974)	Rep.	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B Good
Mister 880 (024)*	20th-Fox	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598	AYC	A-1 Good
Modern Marriage, A (5199)	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1 Excellent
Molly (formerly The Goldbergs) (5011)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2 Average
Motor Patrol (4923)	Para.	Gertrude Berg-Phillip Loeb	Mar., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mr. Imperium (color)	Lippert	Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		Good
Mr. Music (5007)*	MGM	Lana Turner-Ezio Pinza	Apr. 13, '51					
Mr. Universe	Para.	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mrs. O'Malley and Mr. Malone (111)	ELC	Jack Carson-Bert Lehr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1 Good
Mudlark, The (101)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B Good
My Blue Heaven (color) (021)*	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1 Good
My Brother, the Outlaw (formerly, The Tiger)	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B Excellent
My Friend Irma Goes West (4922)*	ELC	Mickey Rooney-Wanda Hendrix	Feb. 7, '51	82m	Feb. 10	706		Fair
Mysterious Rider, The	RKO	Robert Mitchum-Ava Gardner	Mar. 31, '51					B
Mystery Street (35)	Para.	Maria Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B Good
Mystery Submarine (106)	Favorite	Russell Hayden-Sidney Toler (reissue)	Feb., '51	76m				
	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2 Very Good
	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1 Good
NAAGANA	Realart	Tala Birell-Melvyn Douglas (reissue)	Aug. 15, '50	74m	Jan. 7, '33	27		
Naughty Alette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Not Set	86m	June 24	(S) 359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51		Dec. 30	(S) 643		
Never a Dull Moment (106) (formerly Come Share My Love)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1 Very Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell	Not Set		Dec. 30	(S) 644		
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B Very Good
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	108m	Aug. 5	413		Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1 Good
ODETTE	Lopert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653		Very Good
Of Men and Music (110)	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1 Very Good
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	A-2 Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Jan. 18, '51	115m	June 26	(S) 4219		
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2 Average
Once a Thief	UA	John Hovac-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2 Good
One Minute to Twelve	ELC	Lars Hanson-Gunnell Brostrom	Oct. 1, '50		Dec. 30	(S) 644	AYC	A-2 Average
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Very Good
Operation Disaster	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		Very Good
Operation Pacific (013)	WB	John Wayne-Patricia Neal	Jan. 27, '51	111m	Jan. 13	661	AYC	B Average
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	Very Good
Our Very Own (151)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2 Very Good
Outlaw Gold (4954) (formerly Massacre Valley)	Mono.	Johnny Mack Brown-V. Harrick	Nov. 26, '50	51m				
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(S) 562		
Outrage (103)	RKO	Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	AY	B Good
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633	A-2	Very Good
Pancho Villa Returns	Hispano Cont.	Leo Carrillo-Esther Fernandez	Not Set	95m	Nov. 4	554		Fair

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				(S) Synopsis	Page		L. of D.	Excellent	
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent
Paper Galleons (Brit.)	ELC	Rona Anderson-John Bentley	Nov., '50	69m	Nov. 11	561	A	A-2	Fair
Payment on Demand (formerly Story of a Divorce) (110)	RKO	Bette Davis-Barry Sullivan	Feb., '51		Oct. 21	(S) 538			
Peggy (color) (922)	Univ.	Diana Lynn-Charles Coburn	July, '50	78m	June 17	346	AYC	A-1	Good
Petty Girl (color) (317)	Col.	Robert Cummings-Jean Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good
Pink String and Sealing Wax	Par.	Google Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	B	Good
Place in the Sun, A	Par.	Montgomery Clift-Elizabeth Taylor	Not Set		Sept. 9	(S) 479			
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690		A-1	Fair
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51		Jan. 6	(S) 654			
Queen of Spades	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m					
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1	Good
Red Badge of Courage, The	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51	81m					
Red Shoes, The (Brit.) (color) (Spec.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614		A-2	Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S) 539		A-1	
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50						
Return of the Frontiersman (color) (927)	WB	Gordon MacRae-Julia London	June 24, '50	74m	May 20	303	AYC	A-1	Good
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606		A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706			Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Jan. 20	(S) 440			
Right Cross (104)	MGM	Jane Allison-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1	Good
River Gang	Realtel	Gloria Jean-John Qualen	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	83m	Oct. 7	509	AY	A-1	Good
Rocking Horse Winner, The (Brit.) (982)	Univ.	John Mills-Valerie Hobson	June 8, '50	91m	June 10	330	A or AY	A-2	Very Good
Rocky Mountain (008)	WB	Errol Flynn-Patricia Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rogues of Sherwood Forest (color) (243)	Col.	John Derek-Diana Lynn	July, '50	80m	June 17	347	AYC	A-1	Good
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC		Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706			Fair
Royal Wedding (color)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	93m	Feb. 10	705			Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1	Good
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '50	77m	Sept. 2	468	AYC	A-1	Good
Salerno Beachhead (formerly Walk in the Sun)	Realtel	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamar-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC or AY	A-2	Excellent
San Francisco Docks	Realtel	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	68m	Dec. 7, '40	44			
San Quentin (003)	WB	Pat O'Brien-H. Bort (reissue)	Sept. 15, '50	70m	July 29	406		A-2	
Second Chance	PFC	Phil Warrick-John Hubbard	Not Set						
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614			Average
Second Woman, The	UA	Robert Young-Betsy Drake	Feb. 9, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Maylux	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC		Very Good
711 Ocean Drive (319)	Col.	Edmond O'Brien-Joanne Dru	July, '50	102m	July 15	389	A or AY	A-2	Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A	A-2	Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613		A-2	Excellent
Showdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m	Jan. 27	(S) 691			
Side Show (4924)	Mene.	Don McGuire-Tracy Roberts	June 18, '50	67m	June 17	347		A-1	Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AYC		Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silk Noose, The (Brit.) (4923)	Mono.	Carole Landis-Joseph Calleia	July 9, '50	69m	July 15	(S) 390			
Skipsalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Mar. 1, '51	85m	May 13	294	AY	A-2	Good
Skipper Surprised His Wife, The (31)	MGM	Robert Walker-Joan Leslie	June 30, '50	85m	Sept. 9	477	A		Good
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	July 22	398	AYC	A-1	Good
Snow Dog (4919)	Mono.	Kirby Grant-Elena Verdugo	July 16, '50	62m	Jan. 27	690	AY		Good
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Jan., '51	85m	Jan. 27	690	AY		Good
So Young, So Bad	UA	Paul Henreid-Catherine McLeod	May 26, '50	91m	June 3	321		A-2	Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S) 539			
Sound of Fury	UA	Frank Lovejoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	A-2	Excellent
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spirit of Culver	Realtel	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Spirit of Notre Dame	Realtel	Low Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb., '51	68m	Feb. 10	706			Fair
Spy Hunt (920)	Univ.	Howard Duff-Marta Toran	June, '50	75m	June 10	330	AYC	A-1	Good
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634			Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Save Brodie	Feb. 2, '51	84m	Jan. 6	653		A-2	Excellent
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug., '50	83m	July 22	397	A	A-2	Good
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	93m	Dec. 9	605	A	A-2	Excellent
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m	Aug. 19	442		A-1	Good
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50						
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697		A-2	Good
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m	Aug. 12	434	AYC	A-1	Excellent

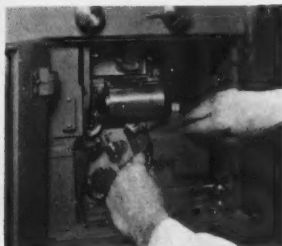
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S) = synopsis	Issue Page		L. of D.		
Sun Sets At Dawn, The (Brit.)	ELC	Sally Parr-Philip Shawn	Jan., '51	71m	Nov. 4	554	A	A-2	Good
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug. '50	110m	Apr. 22	269	A	A-2	Excellent
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1	Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B	Good
Suchet, The	Realt	Charles Laughton-Ella Raines	(reissue) June, '50	85m	Dec. 30, '44	2249			Excellent
Sword of Monte Cristo (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51		Jan. 13	(S) 662			
TAKE Care of My Little Girl (color)	20th-Fox	Jeanne Crain-Jean Peters	Apr., '51						
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S) 699	A	B	
Tangier	Realt	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S) 554			
Target Unknown (formerly Prisoner of War)	Univ.	Mark Stevens-Robert Douglas	Jan., '51	90m	Jan. 27	690			Good
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m					
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril	RKO	Lex Barker-Virginia Huston	Mar. 10, '51						
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept., 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankars-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texans Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51		Jan. 20	(S) 670			
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1, '50	54m	June 10	331	AYC	A-1	Fair
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S) 642			
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Mar. 3, '51		Jan. 20	(S) 670			
Third Time Lucky	Para.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
This Side of the Law (926)	WB	Vivica Lindfors-Kent Smith	June 17, '50	74m	June 10	330	A or AY	A-2	Good
3 Desperate Men (5009) (formerly 3 Outlaws)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average
Three Guys Named Mike	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	79m	Feb. 10	705			Good
Three Husbands	UA	Emlyn Williams-Louis Erickson	Nov. 17, '50	78m	Nov. 11	562	A	B	Good
Three Little Words (color) (36)*	MGM	Edw. Astaire-Red Skelton	Aug. 4, '50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B	Very Good
Timber Fury (068)	ELC	David Bruce-Laure Lee	June, '50	63m	Oct. 21	(S) 538	AYC	A-1	
Time Running Out	ELC	Dane Clark-Simone Signoret	Oct. 3, '50						
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1	Good
Tomahawk (color)	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June, '50	83m	May 13	294	A	B	Fair
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug., '50	56m	Sept. 9	477		A-2	Fair
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30, '50	68m	July 8	373	AYC	A-1	Very Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2	Excellent
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m	July 15	(S) 390		A-2	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotton	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Lost Worlds	ELC	Laura Elliott-Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1	Average
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613		A-2	Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21, '50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2	Fair
U.S.S. Teakettle	20th-Fox	Gary Cooper-Jane Greer	Apr., '51						
VALENTINO (color)	Col.	Tony Dexter-Eleanor Parker	Apr., '51		Nov. 4	(S) 554			
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color)	MGM	Burt Lancaster-Robert Walker	Feb. 23, '51	83m	Feb. 3	697			Very Good
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Not Set	79m					
Vigilante Hideout (4966)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m	Aug. 19	442	AYC	A-1	Good
Virginia City	WB	Errol Flynn-M. Bogart	(reissue) July 15, '50	115m	July 29	406		A-2	
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	Feb. 1, '51						
WALK Softly, Stranger (102)	RKO	Joseph Cotton-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2	Fair
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1	Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	ELC	Robert Preston-Matha Scott	Mar. 22, '51						
When the Daltons Rode	Realt	Randolph Scott-Brod. Crawford	(reissue) June, '50	80m	Aug. 3, '40	38		A-2	Good
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July, '50	95m	July 1	365	A	A-2	Good
While the Sun Shines (Brit.)	Stratford	Barbara White-Ronald Squire	June 20, '50	82m	July 15	389	A	B	Good
White Heather	ELC	Ray Millard-Patricia Roc	Mar. 8, '51		Dec. 30	(S) 642			
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S) 644			
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m	June 10	329	AYC	A-2	Very Good
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AY or AYC	A-1	Fair
Woman on Pier 13, The (008) (formerly I Married a Communist)	RKO	Laraine Day-Robert Ryan	June 3, '50	73m	Sept. 24	26	A or AY	A-2	Good
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2	Good
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1	Very Good

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SHORT SUBJECTS CHARTS APPEARS ON PAGES 687-88, JAN. 20, 1951

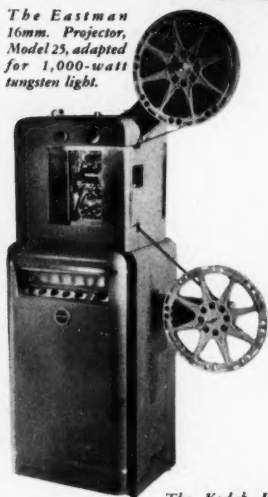


Left, the Eastman 16mm. Projector, Model 25, brings 16mm. projection to the professional level. Shown here, adapted for arc illumination, permanently installed alongside 35mm. equipment.

Below, working parts of the film movement mechanism are in constant view of the operator... readily accessible for threading and cleaning.



The Eastman 16mm. Projector, Model 25, adapted for 1,000-watt tungsten light.



The Kodak Projection Ektar Lens, in a choice of four focal lengths, insures superior screen image.



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For Professional Quality Sound Projection from 16mm. Film

The Eastman 16mm. Projector, Model 25

This projection instrument—built to a new design concept—eliminates the three major obstacles to theatrical quality 16mm. sound projection... excessive wear and high maintenance cost; low signal-to-noise ratio; and excessive flutter.

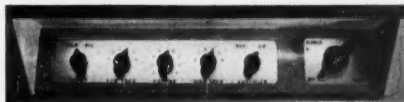
A major cause of excessive wear and poor quality sound is the constant transfer of shock forces generated in the film pulldown mechanism to other parts of the system. In the Eastman 16mm. Projector, Model 25, the intermittent (film advance mechanism) is completely isolated and independently driven by its own 1440 r.p.m. synchronous motor. Thus, shock forces are sealed off from the rest of the instrument. The sprocket-shutter system is driven by its own 1800 r.p.m. synchronous motor. Exact phas-

ing between the two systems is accomplished by specially designed synchro-mesh gears. In addition, the take-up spindle, rewind spindle, and blower are driven by separate motors.

A highly corrected microscope objective, adjustable for optimum sound quality from any type of 16mm. sound film, permits reproduction of variable area or variable density 16mm. sound tracks at extremely low distortion and a maximum signal-to-noise ratio.

To get the best out of any 16mm. sound film, project it on an Eastman 16mm. Projector, Model 25. For information on installation, availability, and prices, write directly to the Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y., or any branch office.

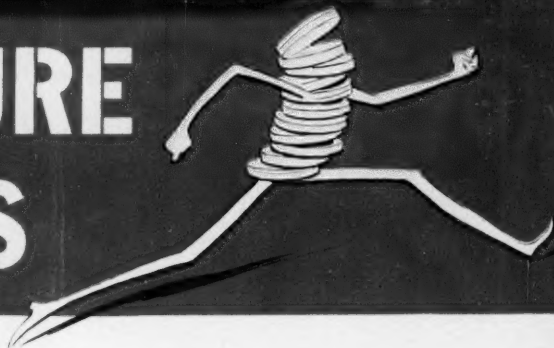
Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y.



Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

THE PICTURE WITH LEGS



For a while, it looked as if there were no legs at all on any pictures. No arms, either. The film just slid in one door and out the other. Or it just lay there.

Then came "Born Yesterday". And when it showed its legs, they looked like Grable's.

About the New York engagement, there is only this to say: the 4th week outgrossed the 3rd; so did the 5th week; every day's like Christmas and legs are wonderful.

And can you think of the last picture to play seven weeks at the Hillstreet and Pantages Theaters in Los Angeles? We mean the last one *before* "Born Yesterday".

Baltimore was booked for three weeks and will go five at least. San Francisco is a sure seven. The third weeks in towns like New Orleans and Minneapolis and Cleveland are dolls. And 3 - count 'em - 3 weeks in those spots in these days is something. Legs.

Right at this moment, we of Columbia Pictures think "legs" is the third nicest word in the English language.

The other two are "Born Yesterday".

...AND STILL
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